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Musurgia Vocalis.

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MUSURGIA VOCALIS,

AN ESSAY ON THE

HISTORY AND THEORY OF MUSIC,

AND ON THE

QUALITIES, CAPABILITIES, AND MANAGEMENT

OF THE

HUMAN VOICE.

SECOND EDITION,

ENLARGED AND CONSIDERABLY IMPROVED.

By I. NATHAN.

"*Ne forte pudori*
Sit tibi Musa lyræ solers et Cantor Apollo."

HORACE.

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ERRATA.

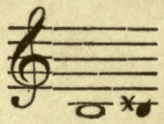
Page 79, 7th line, for *a certain Duke*—read *a certain Earl,* and read the Poetry that follows which I had hastily written from memory.

Sternhold and Hopkins had great qualms,
When they translated David's Psalms
To make the heart full glad:
But had it been poor David's fate
To hear thee sing, and them translate,
By G— 't had made him mad.

Vide Rochester's Poems.

Page 158, 2nd line, for *facile* read *facile.*

Page 261, 2nd line in note, for *prominia* read *foramina.*

Page 310, Enharmonic Scale, 4th Tetrachord, for read 

PREFACE.

MANY works having already been written on every branch of musical science, I may be allowed to found my claim on the public attention, by the combination of antecedent with original materials, which this work will present; although I indulge the hope, that the peculiar advantages of the system which I advocate, will suggest equally cogent arguments in its favor.

No elaborate history of music is here proposed;—but sketches and glimpses are offered, from which the student may form his judgment of it from its incunabula to the present day:—a perfect history of music indeed continues to be a desideratum, but that would require far more extended boundaries, than those which I have now assigned to my pen. In selecting my title, I hope that I have selected the most appropriate: for although some Lexicographers have chosen to confine Musurgia to the vocal department, such is not the full force of the term, as its compound nature amply testifies: it rather means the general practice of music. Accordingly, Plato connected μουσουργία with Geometry and all the higher Sciences, which is rendered very explicable by my observations on the Greek notation in the chapter "on the origin of the Scale."

Accepting it therefore in this its real sense, I have rendered it definite by the adjunct "*Vocalis.*" *

Music was one of the preliminary studies of heroes. Hercules was taught by Eumolpus to play with both hands on the πυξίνη φόρμιγξ and that champion of the Grecian prize-ring, Πολυδευκὴς, or Pollux, did not enter the lists, until he had qualified his mind by musical studies. Our Knight-errants and Troubadours admixed the love of music with their love of arms precisely on this principle. Nay, philosophers, and such philosophers as Socrates, ὁ πανὺ ἔξοχος, as Plato, as Aristotle, thought not μουσίκη and μουσουργία beneath their mighty attainments: they inculcated them in their dogmata, and from their rules of harmony taught their pupils to rise to the high consideration of superior natures. Such was the philosophical Musurgia of the ancients!

From the self-sufficient and ignorant I nevertheless expect no mercy: "omne ignotum pro magnifico," is not universally true. There is so much merely mechanical excellence in the world, that science and new views of ancient things are too often placed in the shade:—this has been found pre-eminently the case with music. Horses have been half humanized at our theatres; they have been taught to act incredibilities:—with their riders they have become Centaurs:—Monkies have raised their natural tricks and mischievous gambols almost to an intellectual standard, and

*Kircher entitled his work on the practice of music by different nations "*Musurgia Universalis.*"

one is even recorded to have travelled round the world ;—Bears have danced and tumbled, wielded weapons, been veritable Quixotes, and even ceased to be *bearish* :—Dogs have performed as many miracles as some Saints in the Calendar, and on the veridical authority of our Trans-atlantic Brother Jonathan, have been taught *to speak* (*lege* growl)—nay, Jonathan, who occasionally deals in ἄπιστα, has seen sea-serpents, (whom we have discovered to have been near relations on the male side to Bishop Pontoppidan's Craton, * and on the female side to Vishnu's world-*encircling* and eternity-*filling* Seshnaga †) dancing Mazourkas and Gallopades in the Ocean, encompassing it in their marvellous gyres and evolutions, (like Job's Leviathan, who made the deep boil and bubble like a caldron,) and almost appearing like a Delos arising from the abyss :—nay, our well-beloved Brother Jonathan (mistake him not for Jonadab Ben Rechab, *who never drank wine*) has also seen bewitching mermaids—marine sirens—nymphs of the smiling eye and sea-green hair,—θυγάτερες ἁλίοιο γέροντος, whom ungallant Naturalists have degraded to phocæ—wooing unwary shepherds to their love, and Jonathan has actually heard them fill the American atmosphere with their plaintive notes—wonders only to be equalled by those of the ever-memorable Sindbad, the familiar friend of Rokhs—Paris—Devs—Ghuls—flying Jins—Afrits—Simorghs—and

* See Pontoppidan's History of Norway.

† See Coleman's Hindù Mythology, and Moor's Hindù Pantheon.

all other enormities of Nature in a funny mood:—we have also witnessed bell-ringing, pistol-firing, door-opening, and all but logical Elephants,—talking and tune-whistling parrots, jays, sky-larks, magpies, *et hoc genus omne;*—Wombwell's hoop-leaping lion-tigers,—Balaam's and Silenus's speaking donkies,—the miraculous Lioness, which suckled Zal, and that compassionate she-wolf, which performed the same *lacteously-charitable* office to Romulus and Remus, with many other most amiable and interesting beasts, and equally splendid portents of ancient history:—the timid hare has likewise fired a gun, instead of running away from it, birds have whistled Mozart's airs, and perhaps ere long will run through one of the fugues of Sebastian Bach,—Automata have exceeded the renowned Munchausen: they have played on the piano, they have blown the flute, sweetly, gracefully, delicately; they have conquered at chess the Lords of the creation in a most prostrating victory, and perhaps will soon teach us the long-sought music of the spheres—asses likewise have been heard to bray in very gentlemanly and melodious notes, and their hearers of equal mental calibre have pronounced those notes to be harmony—the learned pig too—*the great, the highly accomplished Alcinoi de grege porcus*—has conjured, played cards, magically told names, gruntingly run through the spelling-book, rivalled Euclid in mathematics, eclipsed Aristotle in dialectics, and it is rumoured, at the time of his awful decease

that he was soberly engaged in an alchemical and astrological work *versus* the nativity-casting Zuriel,—and that he has left behind him works containing the much-wished discoveries of the longitude and the quadrature of the circle;—and still, my sceptical readers, "*whose faith will never remove mountains*" ye may witness in Regent-Street the industrious fleas surpassing Hercules in his labours,—labours far more worthyof a place in the Zodiac, than those of the very extraordinary and widely wandering son of Jupiter and Alcmena. Nay, *without* musician's aid by plectrum, voice, or fingers, *in by-gone times* Memnon's granite-statue was heard to pour forth harmonious and mystic strains to the rising sun,—soul-entrancing melodies have been warbled in the liquid air by ghosts or æthereal spirits,—unseen lyres have burst in awful sounds on mortal ears,—ravens have croaked, owls have hooted and screamed, dogs have howled, and death-watches have ticked *the note of doom*,—and the Devil himself once left his fiery palace to teach a sleeping fiddler * the sonata which yet bears his name.

Somnia, terrores magicos, miracula, sagas,
Nocturnos Lemures, portentaque Thessala rides?

O *man*, surpassed by "the brutes, that perish," play thou the organ, the piano, the harp, the lute, the guitar, the hurdy-gurdy, the sackbut, the dulcimer, the psaltery, and all sorts of instruments, but blush thou to be conquered by horses, monkies, bears, dogs, sea-serpents, mermaids, rokhs, paris, devs, ghuls, jins,

* Tartini—See *Michael Kelly's Reminiscences* v. 1. pages 106, 107.

Afrits, simorghs, elephants, parrots, jays, skylarks, magpies, lion-tigers, lionesses, she-wolves,—hares, automata, asses, pigs, and fleas!—by inhabitants of earth, sea and air,—by things natural and unnatural—by beings visible and invisible—corporeal and incorporeal:—yea, take thou refuge from thy wounded vanity in thy *reasoning* soul! Alas, מה אנוש! * how gravely would Lord Eldon have *pondered* in judgment on this *atrocious conspiracy*!

* An automaton flute-player was exhibited at Paris in 1738 which performed various pieces of music by wind issuing from its mouth into a German flute, the holes of which it opened and shut with its fingers.—The air entered the body by three separate pipes, into which it was conveyed by nine pair of bellows, which expanded and contracted in regular succession, by means of an axis of steel turned by clock-work. The three tubes which received the air from the bellows, passed into three small reservoirs in the trunk of the figure—here they united, and ascending towards the throat formed the cavity of the mouth, which terminated in two small lips, adapted in some measure to perform their proper functions—within this cavity was a small moveable tongue, which by its motion at proper intervals, admitted the air, or intercepted it in its passage to the flute. The fingers, lips, and tongue derived their movements from a steel cylinder turned by clock-work—the lips were projected over the embouchure of the flute, and by different motions, modified the tune at will and pleasure.

There was also a figure, constructed by Vaucanson, that played on the Provençal shepherd's pipe, held it in its left hand, and with its right beat upon a drum, or Tambour de Basque;—another automaton, of the ingenious contrivance of Vaucanson, was a duck of the natural size, which moved its wings, exhibited all the gestures of that animal—ate corn—drank water—quacked like a duck, &c. &c.—See *Memoirs of the Academy* 1738.—See also *Rees's Cyclopædia*.—

The flute-player of Vaucanson was not the first of its kind—for in the beginning of the 16th century, the anonymous author of the poem "*Zodiacus Vitæ*"—saw at Rome a figure made in the like manner by a potter.

At Weeks's mechanical museum, Piccadilly, was exhibited an automaton tarantula spider tha moved its legs—crawled about the table with all the gestures peculiar to that insect—there was

But, although the scientific musician has these mighty opponents to hurl his best endeavours into the shade, and perhaps himself to undeserved contempt, he has others most prone to jealousy and to defamatory attacks—a propensity sadly peculiar to the musical and theatrical professions, but one happily unknown to the scholar—these men have very probably *digital* agility: it is not however employed for the purposes of *harmony*, but of roughly handling the reputation of others at the expense of every good feeling, of honesty, of truth, of manliness.

"Science alone is doom d by partial fate
"To bear a rival's or a dunce's hate."

Much mischief might be obviated by establishing a rule that would materially benefit both the profession and the public; namely, that every musical student should go through a regular examination, as in other liberal avocations, before he be allowed to exercise his abilities professionally. Much of the bickering that now exists, would then cease, as every man's talent would

also a mechanical canary that hopped from perch to perch, fluttered and sang with uncommon sweetness and precision.

The *Encyclopædia Britannica* page 159 gives an amusing account of *conversing statues—and communicative busts*—that open their mouths and resolve questions in French, Latin, Welsh, Irish, or English.—To these we may add the figure of the Pilgrim lately wandering at the corner of Pilgrim-Street, Kennington Road, Vauxhall, over the vestibule of a Public House bearing his name.

It may not be unworthy of notice, that the automaton chess-player that performed such wonderful exploits a few years ago at Spring Gardens, was not the first of its kind: M. de Kempelen, of Presburg in Hungary in 1769, constructed a figure of the same description, which was brought over to England in 1783 by its inventor, and remained here as a first-rate chess-player for more than a year.

be estimated according to its value: for neither purity nor elegance in singing or composition can be expected from those, who scarcely possess a second idea beyond the gamut. To expect these is too much; for as from nothing comes nothing, we vainly seek entity in nonentity. Ex nihilo nihil fit—ἐξ ὀυδενὸς ὀυδὲν ιχει.

At the risk therefore of being accounted ill natured, I cannot conceal from my readers, that in the lucubrations of many an Utopian hour, when my rushlight has dimly burned in unison with my thoughts on mankind, I have yielded my fancy and my judgment to the splendid visions of the metempsychosis, or as some Grecians will have it, metensomatosis. But, whether or not I may have fallen into idle reveries, the doctrine is almost sacred; the ancient Egyptian, the learned Greek, some of the Pagan Arabs, the indefatigable scholar of the Jewish Cabbala, the deeply-read Brahmana with others of his Theological School revered and accredited it, and the Chinese assure us, that they actually received it from Fo-hi. How can I dispute this evidence, when I view the facts around me?—why should I not believe it?—readers, I *will* believe it.

Then, under this belief, I am induced to think, that those snarling and musical cynics must in some former state of existence have been embodied in the forms of some of the astonishing animals, which I have described, that in their present state they

have merely retained their *tact* without their more amiable propensities, and I have a very well grounded fear, that a *post mortem* examination would reveal the marvellous truth to the soberly demure College of Surgeons, and eventually cause that *scrupulous* Society, by means of the evidence afforded to them, to philosophically demonstrate the venerable and august doctrine of the metempsychosis. I will not propose the dissection of a *butcher*, lest I should be guilty of the *personal* affront of an *argumentum ad hominem*.

Yet, what truth-revealed secrets would spring forth from their dissecting knives! notwithstanding these awful implements, I will henceforth praise the college, *because they dissect musicians*. Under their *spectacled* auspices, the croaking jay, erst drest in stolen plumes—the hoarse raven, lately warbling as a Catalani,—the monotonous owl—lately as variously vocal as a Prima Donna—the gobbling turkey—lately as silvery as a nightingale,—the clacking hen—lately melting all into rapture by her exquisite cadences—the stultiloquent crow—lately equal to Calliope,—the peacock—lately rival to Apollo,—the ear-splitting macaw, who in this transitory life was mistaken for Velluti (so mistaken are our mortal senses) and many others, when despoiled of their terrene investments would be revealed by these *incorporate, and all penetrating* Physiologists, as they really were, and become defunct evidences of a former state of Being to be seen in pickle in

their hall, *durante beneplacito*, as the Cambridge-statutes *elegantly* express the duration of supreme will.

Alas! what a *converse* to

> Virtutem incolumem odimus;
> Sublatam ex Oculis quærimus invidi!— *Horace.*

Or as Mimnermus says

> δεινοὶ γὰρ ἀνδρὶ πάντες ἐσμὲν εὐκλεεῖ
> ζᾶντι φθονῆσαι, κατθάνοντα δ' αἰνέσαι.

I however omit the compliment, *as to their metempsychosis*.

I had originally intended to have enlarged on the enharmonic scale, but reluctantly relinquished my design from respect to the labours of my predecessors. I have, nevertheless, endeavoured to give a general, but brief, outline of the history of music, thinking it requisite, that those, who study it, as a science, should be furnished with a concise view of its progress and advancement.

The fastidious may accuse me of digressing from the subject of music, nay, they may even assert that I sometimes border on volatility; but, if I do so, it is with the hope of imperceptibly drawing the student towards the graver branches of the science; for I have practically found the advantage arising from keeping my pupils in good humour, by giving my instructions in as familiar a style as possible, without those dry and dictatorial forms, which, combined with technical terms, equally intimidate and puzzle the learner.

The executive part of the seience of music being usually marked by the distinctions of vocal and instrumental, it has become almost universal in the present age, at least in England, to apply all the power of attention and all the labour of practice, to the acquirement of instrumental skill; so that, notwithstanding the admiration bestowed upon good singing, and the delicious sensations avowedly inspired by it, every instrument capable of expressing modulated sound is infinitely more studied, than that which is, beyond comparison, superior to them all, *the human voice*. To nature which formed it, its management is generally left; at least it is suffered to adjust its own tones by a very subordinate imitation of those elicited from some piece of artificial mechanism; usually the piano-forte. And thus it is, that the exquisite tact of the human ear, originally formed to sympathize most accurately with the voice, is soon perverted and misled by the perpetual and unavoidable variations of the wires, until at last neither the voice can touch a particular note with any confidence nor the ear with any certainty detect the fault. To return, therefore, to the true principles of harmony in the combination of sounds accurately in tune, it is necessary to take the human voice as the basis and guide, and by a timely, a pleasant, and by no means difficult course of education, to assist and encourage nature in developing this best of all possible instruments. If in this I shall have succeeded, my reward will be the consciousness of not having laboured in vain. "Favete Linguis!"

THE

THEORY AND PRACTICE

OF

MUSIC.

CHAPTER I.

A SHORT HISTORY OF MUSIC.

From the remotest period at which the pen of sacred or profane history has traced the events of former times, music has appeared, like the dove of promise to the ark, to soothe the days of man. The dark shades of barbarism vanished, in some measure, before her touch, and she melted down the stormy passions in the breast of the savage, as the sun dispels the vapours of the dawn by its genial influence.

The earliest music, as reason and nature point out, must have been entirely vocal; devotion was its exclusive employment: but to the melody that spoke to the intellect, as well as to the ear, the instrumental accompaniment was long wanting. Was it Apollo or Mercury—was it Orpheus or Amphion, who gave sounds to the extended string, and voice to the excavated tortoise-shell? The traditions which assign the honour to either, attest only the immeasurable antiquity of the contrivance; but the more exact record of Moses, traces the invention to a seventh descendant from the great protoplast himself.* From the

* And his brother's name was Jubal: he was the father of all such as handle the harp.—Gen. chap. iv. 21.

moment of this discovery, harmony must have become a science; and there was produced a new language, which, without the intervention of words, could hold most intelligible and persuasive discourse with the passions; could agitate or appease, invigorate or control, the mental energies, by an artificial application of modulated sounds.

This wonderful experiment laid the foundation for an improved system of instruction, in which music took the lead; and, by a nice management of the effects of association upon the ideas, found the means of connecting with each grand and general sensation of the mind, its peculiar and appropriate mode of melody; a connexion unknown to, or lost upon modern apathy.

Time has so enveloped in obscurity the real origin of music, and every historian so eagerly ascribes its miracles and the invention of instruments to his own country, that by promulgating the statement of Apollodorus respecting Mercury's *lyre*, as deserving implicit credit, the *title* of it might not be inaptly applied in more senses than one.*

The modern Chinese, on whose veracity we may equally depend, grieve after their ancient music, as much as we lament the decline of ours. "If," say

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* "The Nile," says Apollodorus, (Biblioth. lib. ii.) "after having overflowed the whole country of Egypt, when it returned within its natural bounds, left on the shore a great number of dead animals of various kinds, and among the rest, a tortoise, the flesh of which being dried and wasted by the sun, nothing was left within the shell but nerves and cartilages, which, braced and contracted by desiccation, were rendered sonorous. Mercury, walking along the banks of the river, chanced to strike his foot against the shell of this tortoise, was pleased with the sound it produced, and, upon reflection, conceived the idea of a lyre; which instrument he afterwards constructed in the form of a tortoise, stringing it with the dried sinews of dead animals."

Plutarch attributes the invention of the *flute* to Apollo; Athenæus (in Juba's *Theatrical History*) awards it to Osiris; others ascribe the invention of it to Minerva. Ovid and Hyginus go so far as to tell us of what materials the lady's flute was made: the former gentleman avers that it was of box—

Prima terebrato per rara foramina buxo,
Ut daret, effeci, tibia longa sonos. Fast. l. vi.

but the latter says it was made of bone—

Minerva tibias dicitur prima ex osse cervino fecisse.

It is not improbable that the whistling of a reed gave the first notion of a flute.

they, "Egypt had a Hermes Trismegistus, who, by the softness and charms of his voice, finished the civilization of men—if Greece had an Amphion, who built cities by his harmony alone, and an Orpheus, who by the sound of his lyre, suspended the course of rivers, and made the most rugged rocks follow him; China can boast of miracles no less surprising performed by her ancient musicians. She had a Lyng-tun, a Kouci, and a Pin-mou-kia, who, by touching their *kin* and their *che*, produced sounds capable of softening the hearts of men, and of taming the most ferocious animals.*

To doubt that music holds great influence over the passions, and that it has in many instances, been productive of success in great and important events, would be to dispute the authenticity of the sacred writings. The temporary derangement of Saul, gave way to the harp of David: and in the case of Elisha, the mind, under the dominion of music, became capable of an artificial or supplementary aptitude for divine impressions.† Hence it was, that the soul

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* Their *kin* and their *che*, emit a silky sound. The modern kin has seven strings, made of silk threads, and is distinguished into three kinds, differing only in size; the great kin, the middle kin, and the small kin. The body of this instrument is formed of the wood of the toung-mou, and varnished black; its whole length is about five feet five inches. The ancient kin was a long instrument strung with silken strings; the belly of which was curved to represent the heavens: the back was level to represent the earth; a dragon (the symbol of China) was placed eight inches from the bridge, to represent the eight points of the winds: and four inches were given to the neck of the Foung-Hoang, to represent the four seasons of the year. This instrument was furnished with five strings, to represent the five planets and the five elements; and its total length was fixed at seven feet two inches, to represent the universality of things. The ché, of which there are five kinds, is furnished with twenty-five strings, and its ordinary length is nine feet. F. Amiot assures us that we have no instrument in Europe that deserves to be preferred to it.

† And it came to pass, when the *evil* spirit from God was upon Saul, that David took an harp, and played with his hand: so Saul was refreshed, and was well, and the evil spirit departed from him.—1 Samuel, chap. xvi. see also chap. x. ver. 5.

And Elisha said, As the Lord of hosts liveth, before whom I stand, surely, were it not that I regard the presence of Jehoshaphat the king of Judah, I would not look toward thee, nor see thee. But now bring me a minstrel. And it came to pass, when the minstrel played that the hand of the Lord came upon him.—2 Kings, chap. iii.

itself was taken for the instrument to be touched and played on by the contrivance of harmony, and he only who could tune, temper, and modulate, this exquisite piece of spiritual mechanism, was acknowledged a true musician, and real master of the science.

In all the religious ceremonies of the ancients, music formed a principal part; and the minstrels were looked upon as inspired persons, as "prophets, and wise men."* In very remote antiquity, music was so highly venerated in Egypt, that it was solely confined to the priesthood, and used only on sacred and solemn occasions.† The Egyptians, according to Strabo (Bib. 1.), taught their children songs appointed by law, and a certain species of music established by government, exclusive of all others. They recorded all new inventions upon columns or pillars; and upon some of their most ancient obelisks, musical instruments are represented.‡ We learn also, from the authority of Herodotus, that they sung the song of Linus, and performed on pipes, flutes, and tabors. The practice

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* "Quis ignorat, musicen tantùm jam illis temporibus antiquis, non studii modo, verum etiam venerationis habuisse, ut iidem musici et vates judicarentur?"—Quintil. lib. i. instit. cap. x.

"Who is so ignorant, as not to know, that music in ancient times was not only so much studied, but held in such veneration, that the same persons who were musicians were also accounted prophets and wise men."

† Plato, who studied and taught in Egypt thirteen years (in his Dialogue, p. 789) says, "The plan which we have been laying down for the education of youth, was known long ago to the Egyptians, viz. that nothing but beautiful forms and fine music should be permitted to enter into the assemblies of young people. Having settled what those forms and that music should be, they exhibited them in their temples; nor was it allowable for painters, or other imitative artists, to innovate or invent any forms different from what were established;" and, continues he, "other things practised among that people may, perhaps, be blameable; but what they ordained about *music* is right; and it deserves consideration, that they were able to make laws of this kind, firmly establishing such melody as was fitted to rectify the perverseness of nature. This must have been the work of the Deity, or of some divine man; as, in fact, they say in Egypt, that the music which has been so long preserved, was composed by Isis, as was likewise the poetry."

‡ In the *Campus Martius* at Rome there is, even at this period, an obelisk, supposed to have been erected at Ancient Thebes by Sesostris, nearly 400 years before the Trojan war, upon which is represented a musical instrument, constructed to take two strings. This pillar, which was thrown down and broken during the sacking and burning of Rome in 1527, still lies in the *Campus Martius*.

of music was general among the Egyptians, even after their voluntary submission to Alexander the Great: for Athenæus (lib. iv.) affirms, that there never was a people better skilled in music than that of Alexandria: every wretched peasant or labourer among them could not only play upon the lyre, but was also perfect master of the flute: and (lib. v.) he declares, that more than six hundred musicians were employed in the Bacchic festival given by Phyladelphus. That music was held in high estimation among them, may be credited from the well-authenticated fact, that the father of Cleopatra, Ptolemy Auletus, instituted musical contests at his palace, and arrayed in the robe, the buskin and the crown, and in the bandage and veil of a tibicen, disputed the prize with the first musicians of his time. The love of music was carried to such a height among the Greeks who no doubt borrowed their knowledge of it from the Egyptians, that it was by their law also made a necessary branch of the education of youth, as the promoter of virtue and morality.* They were roused from indolence by the invigorating strains of the Pythagorean *hunt's-up*,† or morning music, which

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* Herodotus (Erato) in tracing the genealogy of the Dorians, one of the most ancient people of Greece makes them natives of Egypt; and as the three musical modes of highest antiquity among the Greeks are the Dorian, Phrygian, and Lydian, it is likely that the Egyptian colony, which peopled the Dorian province, brought with them the music and instruments of their native country.

† *Hunt's up.*—A noise made to rouse a person in a morning; originally a tune played to wake sportsmen, and call them together; the purport of which was, *the hunt is up!* which was the subject of hunting ballads also.

In Puttenham's *Art of English Poesy* it is said, that one Grey grew into good estimation with Henry the Eighth and the Duke of Somerset, "for making certaine merry ballades, whereof one chiefly was, *the hunte is up, the hunte is up.*"—D. 2. b.

Such ballads are still extant. Mr. Douce gives one which perhaps, is the original.—Illust. of Shakspeare, vol. ii. p. 192.

Another is very short, but not very moral:

The hunt is up, the hunt is up,
And now it is almost day;
And he that's a-bed * * * * * *
It's time to get him away.—*Acad. of Compl.*

inspired them to study and action: their religious orgies, civil laws, and even history, were thrown into verse, and sung, for the purpose of better imprinting them on the memory; and every profession had in its use peculiar songs. The name of bard was united with that of the chief magistrates and legislators, whose knowledge of human nature taught them, by the performance of the different moods, to excite what passion they pleased—could by turns exalt and debase the imagination—transport the mind into sublimity or excite it to prophetic rage or fury—could inspire divine energy—arouse the slumbering conscience—restore social sympathies—regulate moral feelings—restrain the fury of ambition—check the mad career of the voluptuous—unlock the iron grasp of avarice—expand the liberal palm to deeds of charity—humble the towering insolence of pride—disarm the uplifted hand of oppression—infuse the spirit of benevolence—breathe the sacred love of peace into the bosom of the turbulent, and the mild spirit of forbearance and toleration into persecuting bigotry and prejudice.

Their music, possessing so powerful an influence over the passions, was divided into five moods, the *Dorian, Lydian, Æolian, Phrygian,* and *Ionian.* The *Dorian* and the *Lydian* moods were grave—expressive of devotion and sober gladness. The first took its name from *Doris,* a northern province of Greece; and the latter from *Pactolus,* a noted river in *Lydia,* whose harmonious meanderings, in their course by the principal cities of *Philadelphia*

In a third, referred to by Mr. Steevens, it is spiritualized. The expression was common.

> Since arm from arm that voice doth us affray,
> Hunting thee hence with *hunt-up* to the day.—*Rom. and Jul.* iii. 5.
>
> I love no chamber-musick; but a drum
> To give me *hunts-up.*—*Four 'Prentices, Dodsley's Old Plays,* vi 472.
>
> Rowland for shame, awake thy drowsy muse,
> Time plays the *hunt's-up* to thy sleepy head.—*Drayt. Eccl.* iii. p. 1392.
>
> No sooner doth the earth her flowery bosom brave,
> At such time as the year brings on the pleasant spring,
> But *hunt's-up* to the morn the feather'd sylvans sing.—*Drayt. Eccl.* iii. p. 914,

See Glossary or Collection of Words, Phrases, &c., by Robert Nares, A.M. F.R.S. F.A.S. Archdeacon of Stafford, &c.

and *Sardis*, are said to have resembled the pleasing sounds of music. Plato considered the Dorian mode efficacious in preserving order and decorum: he thought it masculine, and consequently permitted its use in his republic. The invention of this mode is ascribed to Thamyris of Thrace—who, as it is said, having rashly challenged the muses, and being defeated, lost at once his lyre and his sight. Some attribute to Carius, the son of Jupiter, the invention of the Lydian mood, after his having heard the Muses lament the death of Python, who was slain by Apollo. The Æolian, as its title imports, was of a lighter measure, and may be compared to our madrigals, glees, &c. The name was from Æolia, the kingdom of Æolus, who, as a compensation for his frequent blustering railings, at times sent forth his gentler breezes in fanciful and airy sounds. The Æolian, according to Lasus, was grave: for, says he, "I sing Ceres and her daughter Melibæa, the spouse of Pluto, upon the Æolian mode full of gravity." The *Phrygian* bore a different character, and inspired a martial and courageous spirit: it sprang, as its name denotes, from Phrygia. The Ionian was of an airy and amatory cast, much esteemed by lovers; and also used at meetings of conviviality: it received its title of *Ionian* from *Ionia*, a spot devoted to pleasure and enjoyment: when the musicians observed that this mood had an effect too effeminate and amorous, by the introduction of the grave Dorian they speedily restored decorum.*

Polybius assures us that music was necessary to soften the manners of the Arcadians, who inhabited a country where the air was cold and impure—that

* Heraclides of Pontus, disciple of Plato and Aristotle (lib. xiv. p. 614) says, "the *Dorian* mode is grave and magnificent, neither too diffusive, gay, nor varied; but severe and vehement. The *Æolian* is grand and pompous, though sometimes soothing, as it is used for the breaking of horses, and the reception of guests; and it has likewise an air of simplicity and confidence, suitable to pleasure, love, and good cheer. The *Ionian* is neither brilliant nor effeminate, but rough and austere; with some degree, however, of elevation, force, and energy:—but, in these times, since the corruption of manners has subverted every thing, the true, original, and specific qualities peculiar to each mode are lost.

And according to Apuleius in his *Florida*, the *Lydian* mode was appropriated to complaint and songs of sorrow: the *Dorian* to martial airs, and the *Phrygian* was consecrated to religious ceremonies.

those of Cynœtha, who neglected music, surpassed all the Greeks in cruelty; and that there was no city, in which so many crimes had been perpetrated. The Romans, also, emulous of imitating that more enlightened and scientific people, encouraged the art of music: and, though it never arrived at the same perfection with them which it had attained in Greece, yet they paid respect and homage to the musicians, and allowed them the privilege of eating in the temple of Jupiter.*

The spirit of vanity (for music in its purer essence never dwelt in the breast of the ferocious) actuated the barbarous Nero, and the scarcely less savage Commodus, to appear as public candidates for fame in the capacity of singers at the different theatres throughout Rome; but their arbitrary conduct, in causing the statues erected to the honour of their predecessors in the vocal art, to be torn from their pedestals, and their own established instead, prove how inharmonious were the real feelings of their hearts.

They who have not "music in their soul," and believe the power ascribed to it fictitious, have, as a proof of its not softening the heart, seized on the examples of Nero and Commodus. But I will, without hesitation, assert that neither of them possessed real genius or love for the science of music. Ambition, which leads many to imagine that their talent lies where they are weakest, prompted Nero to exhibit, in the sixth year of his reign, as a singer and performer on the cithara; and, in the sixty-third year, A.C. he mounted the stage at Naples as a public singer. He afterwards appeared in Greece as a competitor for fame with common musicians, and bribed the judges to bestow on him the prize of merit for his public performance at the Olympic games. This circumstance is equally a proof of the meanness of his talent and disposition, over which *Music* never shed her spell. But it is evident that he wished the world to believe him unfit "for treasons, stratagems, and spoils."

This musical tyrant, to improve his voice, which, we are informed by Suetonius, was both weak and husky, would lie on his back, with a thin plate

* See a curious passage on this subject in Livy, lib. 9. cap. 30.

of lead on his stomach, and frequently take emetics and cathartics, and abstain from all kinds of fruits, and such meats as were deemed prejudicial to singing. Apprehensive of injuring his voice, he at length desisted from haranguing the soldiery and the senate; and after his return from Greece, established an officer to regulate his tones in speaking, whom he ordered, in case he should strain his voice by any sudden exertion, to stop his mouth with a napkin.*

Of the miraculous powers of music we have innumerable instances recorded by the ancients, which, there can be little doubt, are chiefly allegorical. In the instance, at least, where Amphion is said to have built the walls of Thebes by the sound of his lyre, his enlivening strains, probably, incited the workmen to proceed more speedily than usual with their labour; and the miracle, was handed down to posterity by the lovers of the marvellous, as the work of musical enchantment.†

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* The following anecdote will in some measure shew how little Nero's *musical cloak* increased his reputation as a man·

Musonius, the wise philosopher, considered the most virtuous of the Cynics, was banished by Nero into the isthmus of Greece, and condemned to daily labour with the spade in a state of slavery; while he was in this condition, Demetrius of Corinth visited him, and was deploring the unworthy treatment to which he was subjected: upon which Musonius, striking his spade firmly on the ground, exclaimed, "Why do you lament to see me digging in the isthmus? you might indeed have just cause for lamentation, if you saw me, like Nero, playing on the harp!"

In fact, Nero had no music within him, his *obdurate heart* was not to be softened by any thing; and I am disposed to believe, that the parties concerned in the following cruelties, had as little pretensions to *harmonious feelings* as the Roman emperor.

Simon de Montfort, a French commander in the thirteenth century, after the capture of Lavaur, caused the lady of the place to be thrown into a well, her brother to be hanged, fourscore gentlemen to be massacred in cold blood, and four hundred heretics to be burnt, while the kind-hearted clergy of that barbarous period were singing a hymn to the Holy Ghost.

Plutarch relates that Ateas, the barbarous king of Scythia, having captured that excellent minstrel Ismenias in the wars, was desirous of hearing him play on the flute while he sat at dinner; but the performance, which had been the admiration of the world, was lost on Ateas, for, "swearing a great oath," he declared that he took more pleasure in the neighing of his horse.

† Ravenscroft, in his book of Psalm tunes, speaking of Amphion and Orpheus, the latter of whom,

Some give credence to Arion's water excursion, others do not; but if we may be allowed to compare sacred with profane history, surely Arion may have been as well saved (by divine interposition) from a watery grave on the *back* of a dolphin, as Jonas was miraculously delivered from the *belly* of a whale.

> "I heard a mermaid on a dolphin's back,
> Uttering such dulcet and harmonious sounds,
> That the rude sea grew civil at her song."—*Shakspeare.*

Arion of Methymna, returning from Tarentum in a ship which he had hired of certain Corinthians, the sailors consulted together, and agreed to throw him overboard, that they might possess themselves of his enormous wealth. As soon as he was informed of their intentions, he offered them his treasure, petitioning only for his life. The seamen, being inflexible, commanded him either to kill himself, or to leap immediately into the sea. He earnestly requested that he might be permitted to dress himself in his richest apparel, and to sing, standing on the side of the ship, promising to kill himself when he had done: his request being complied with, he put on his robes, took his harp and began an ode, which as soon as he had concluded, he leaped into the sea. A *dolphin*, whom he had charmed with his music, received him on his back, and carried him safe to Tanarus, where he told the story of his escape before the mariners arrived; which the latter, on being examined, confessed to be true.*

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according to classical tradition, by the harmonious touch of his harp, moved the wild beasts and trees to dance, justly observes, the true meaning thereof is, that by virtue of their music, and their wise and pleasing musical poems, the one brought the savage and beast-like Thracians to humanity and gentleness; the other persuaded the rude and careless Thebans to the fortifying of their city, and to a civil conversation.

Amphion is said by Pausanias, to have been the first that erected an altar to Mercury; who in return, invested him with such extraordinary powers of music, (and masonry,) as enabled him to fortify the city of Thebes, in Bœotia, by the mere sound of his lyre.

* Dr. Burney avers (vol. i.) that a statue of Arion, representing him sitting upon a dolphin, was erected in consequence at Tanarus, and is still in existence.

According to Herodotus and Aulus Gellius, Arion chaunted in the Orthian mood before he plunged into the sea.

That music has sovereign sway over the passions, tempers, and even health, of mankind, may be implicitly credited. All animated nature is more or less, governed by its influence; and even from that "noble animal man," to the veriest insect, all acknowledge the power of its spell.

Macrobius affirms, that every soul is delighted with musical sounds; not only civilised, but the most barbarous nations practise music, by the influence of which they are excited to the love of virtue, or dissolved in softness and pleasure. "The reason is," says he, "that the soul brings into the body with it the memory of the music which it was entertained with in heaven." "And," adds he, "there are certain nations that attend the dead to their burial with singing, because they believe the soul returns to heaven, the fountain and origin of music."*

Among the Chinese, when their ladies are "as ladies wish to be who love their lords," musicians are employed at night to entertain them with agreeable songs, that the infant before its birth may receive good and harmonious impressions and come into the world well disposed in mind.†

Some of our fathers went so far as to consider the love of music as a sign of predestination, a thing divine and reserved for the felicities of heaven itself.‡

The belief of the Pythagoreans respecting the harmony of the spheres is, at least, a sublime and beautiful idea; and surely, when a Dryden, a Shakspeare,

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* Lib. ii. in *Somnium Scipionis.*

† Henry d'Albert, father of Jane Queen of Navarre, appears to have had great faith in these *harmonious impressions*, for the Queen desirous to see her father's will, which he kept in a golden box, he promised to show it to her, provided she would, during the pains of her labour, in his presence sing a song in the Bearnois language. Jane had courage enough to perform this unusual request; and the king being called on the first news of her illness, she immediately sung a Bearnois song, beginning "Notre Dame du bout du pont, aidez moi en cette heure;" as she finished it Henry IV. was born. The king instantly performed his promise, by giving her the box, together with a golden chain, which he tied about her neck.—See Wraxal's Tour through France.

‡ See Sir W. Temple, vol. iii. p. 429.

and other eminent writers, have favoured the Pythagorean system, it may gain some credit from us.* We would ask the man, whose soul is attuned to music, what are his feelings when viewing the heavens studded with stars? Whether a calmness, a tranquility, does not come over him: a harmony of soul that seems inspired by the contemplation of the heavenly bodies on which he gazes,

> To view the starry throne where angels sing,
> And touch with seraph's fire the mortal string;
> To hear the music of the rolling spheres,
> Celestial sounds, too pure for mortal ears!—*Rome*, Part 1. line 10.

While, with Shakspeare, he is likewise tempted to exclaim,

> There's not the smallest orb, which thou behold'st,
> But in his motion like an angel sings,
> Still quiring to the young-ey'd cherubims;
> Such harmony is in immortal sounds!
> But whilst this muddy vesture of decay
> Doth grossly close us in, we cannot hear it.—*Merchant of Venice*.

Plato, Philo, Judæus, St. Augustine, St. Ambrose, St. Isidore, Bœthius, and many others, are strongly impressed with the idea of this harmony, attributing it to the various proportionate influences of the heavenly globes upon one another, which acting at regular and distinct intervals produce perfect concords. It is impossible, according to them, that such spacious bodies, moving with so much rapidity, should be silent. On the contrary, the atmosphere continually impelled by them, must yield a set of sounds proportionate to the impulsions it

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* See Plin. lib. ii. cap. 22. Macrob. in Somn. Scrip. lib. ii. cap. 1. Plutarch de Animal. Procreatione è Timæs. Maclaurin's View of Newton's Discov. book i. chap. ii. p. 32, ed. 4to.

The Rev. Dr. Andrews, of Beresford Chapel, has also sanctioned the system in his sublime funeral oration on the death of Jacob, the celebrated organist; "for," says he, (page 6) "the very thought seemed to bring over his great mind, still full of music, the harmonies of heaven, the perfect diapason of the skies, the everpowering hallelujahs of the blessed."

Servius upon the Sixth Æneid, p. 450, says Orpheus first instituted the harmony of the Spheres.

receives, consequently, as they do not all run the same circuit, nor with one and the same velocity, the different tones arising from the diversity of motions, directed by the hand of the Almighty, must form an admirable symphony or concert.

Nor has any reason yet been given (observes Sibly*) with more apparent probability, than that these proportions, whereof the aspects are found to consist, are precisely the same with those which are found in harmonical concords; for which reason it is supposed no less probable, that the rays of the stars in these proportioned distances, should powerfully effect the matter of all sublunary things: by the same rule that the like geometrical symmetry in sounds and voices should stir up the senses and passions of the hearer: and it is an established observation throughout the productions of nature, that where due proportion is not wanting, there she never fails to endue all her effects with such an height of perfection, as cannot but strike the sense and understanding of every observer: and thus it is, even in artificial compositions and in medicines, for we know those only to be most kind and sovereign, which observe a competent symmetry or temperature of the active and passive qualities with great propriety. Therefore, and with every appearance of truth, most of the learned agree with Ptolemy, that the cause of this wonderful efficacy in the foregoing aspects, proceeds in a great measure from harmonical proportions, but more clearly demonstrate this similitude of affinity between the proportions of the aspects, and the like distances observed in musical concords.†

That holy writ has also authorized the idea, is exemplified in the Psalms of David, and in one of the finest passages in Job:

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* Illustrations of Astrology, p. 412.

† Sibly has given an example of the mathematical order of the stars with that of music, in a most satisfactory and ingenious manner, which the limits of this work will not allow me to insert, but the perusal of which in the original I earnestly recommend to my readers.

השמים מספרים כבוד־אל ומעשה ידיו מגיד הרקיע :
יום ליום יביע אמר ולילה ללילה יחוה־דעת
אין אמר ואין דברים בלי נשמע קולם

" The heavens telleth the glory of God: and the work of his hands is declared in the firmament. Day unto day uttereth speech and night unto night certifieth knowledge. There is no speech nor language where their voice is not heard"—Psalm xix.

ויודי שמים פלאך יהוה
אף־אמונתך בקהל קדשים

" The celestial orbs shall confess thy wonder: yea thy truth in the assemblage of the starry host."—Psalm lxxxix.

איפה היית ביסדי־ארץ הגד אם־ידעת בינה :
כי־שם ממדיה כי תדע או מי־נטה עליה קו :
על־מה אדניה הטבעו או מי־ירה אבן פנתה :
ברן־יחד כוכבי בקר ויריעו כל־בני אלהים :

" Where wast thou when I laid the foundations of the earth? declare if thou hast understanding. Who hath laid the measures thereof, if thou knowest? or who hath stretched the line upon it? Whereupon are the foundations thereof fastened? or who hath laid the corner stone thereof; *when the morning stars sang together, and all the sons of God shouted for joy.*"—Job, chap. xxxviii.

Harmony prevails throughout the works of our Creator; it is perceivable in all living things, even to the minutest fibre of the smallest field-flower, and it is their just and symmetrical proportions which delight us by throwing a pleasing harmony over the whole. In poetry, sublimity of ideas, brilliancy of imagination, and the reasoning of philosophy, would be as nothing, if the versification did not harmonize and strike in sweet numbers on the ear. In short, trace nature throughout all her various forms, you shall find that harmony is still her great connecting bond, which, blending itself with the finer and more exquisite feelings of the soul, softens and subdues its harsher passions, and bends them to kindness and virtue.

How enviable are the sensations of those who, entering into all the delights of harmony, feel her spell most potent when allied to music!

The Chinese, (a nation which, from its antiquity, the singularity of its customs,

and its jealous resolve to continue apart from all intimacy with others, inspires us with the greatest curiosity,) entertain the highest veneration for music.

The system of Chinese music bears date 2637 years before the Christian era. Their historians declare that the whole empire has been laid under contribution in order to complete the scientific arrangement of sounds: that the skins of animals, fibres of plants, metals, stones, and baked earth have all been employed for this object. They further tell us that Fohi, the founder of their empire, 2952 B.C. was likewise the inventor of music; that he framed the *kin;* by means of this instrument, he regulated his own breast, and curbed his passions within just bounds; he afterwards laboured at the civilization of mankind; he rendered them capable of obeying laws, performing actions worthy of recompence, and of peaceably cultivating the earth, which gave birth to the arts.

The Chinese have a specific number of airs for great occasions, which are never changed or varied, and as these airs are only appropriated to particular times and occasions, they are constantly recognized, felt, and understood. They have their court airs, airs to incite virtue, and airs to inspire true concord and national felicity.

It is recorded that more than eight centuries before the existence of the son of Antiope, and of the famous singer of Thrace, the inimitable *Kouci* said to the emperor Chun, "when I touch the stones, which compose my *king*, and make them send forth a sound, the animals range themselves around me and leap for joy." The ancient music, according to the Chinese writers of every age, could call down superior spirits from the ethereal regions; raise up the manes of departed beings; inspire men with a love of virtue, and lead them to the practice of their duty. "Are we desirous," say the same authors, "of knowing whether a state be well governed, and whether the morals of its inhabitants be virtuous or corrupt, let us examine what kind of music is esteemed among them." This rule was not neglected by Confucius, when he travelled through the different kingdoms into which China was divided in his time; some vestiges of the ancient music even then remained; and his own experience had taught him how much

influence harmony has over the passions and movements of the soul. It is, indeed, related, that when he arrived in the kingdom of Tsi, he was entertained with a piece of the music called Chas, that is to say, of that music which Kouci composed by order of Chun. "For more than three months," say the authors of his life, "it was impossible for him to think of any thing else: the most exquisite food, prepared in the most delicate manner, could neither awaken his taste, nor excite his appetite."

"At the presentation of the ambassador at Geho," says Huttner, "after the emperor had ascended the throne, and a religious silence prevailed through the numerous assembly, we were struck with delightful music from the great tent. The soft sound, the simple melody, the solemn progress of a slow hymn, gave, at least to my mind, that elevation to which only Handel's music can raise it. For a long time I remained doubtful whether I heard musical voices, or instruments, till the latter were seen by some that stood nearer; they were stringed instruments, and a sort of bamboo syrinx: the hymns resembled those sung in Protestant churches, but had no parts: between each bar a seemingly metal cymbal sounded to the tone of the following bar, which had a very good effect."

In their religious ceremonies, there are cylindrical bells suspended in a line from ornamented frames of wood, and gradually diminishing in size from one extremity to the other, and also triangular pieces of metal arranged in the same order as the bells: to the sound of those instruments, a slow solemn hymn is sung by the eunuchs, who have such command over their voices as to produce the effect of musical glasses at a distance; the performers are directed in gliding from one tone to another by the striking of a shrill and sonorous eymbal.*

Among the Saxons and Danes music was much esteemed, and the knowledge of it proved to Alfred the Great an essential advantage; who, about the year

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* See Pere Amiot de la Musique Chinoise. M. La Borde. Encyclopèdie Methodique. Rees Cyclopædia. Alexander's Narrative of Earl Macartney's Embassy to China. Abbé Roussier Des Memoires concernant l'Histore, les Sciences, les Arts, &c. des Chinois, vol. vi. Also, his Treatise on the Music of the Ancients.

876, in the disguise of a harper, entered the Danish camp, where he was brought into the presence of Guthrum the Danish prince, with whom he remained several days, and discovering their great neglect of all military precautions against attack, seized the favourable moment, flew to the Earl of Devonshire, who alone was privy to all his intentions, took the field at the head of his troops, surprised and forced the camp; routed the invaders with much slaughter, and gained a complete victory.* We find also that Anlaff, king of the Danes, dressed like a minstrel, went among the Saxon tents, with his harp in his hand, and taking his stand near the King's pavilion, began to play and was immediately admitted. There he entertained Athelstan and his Lords with his singing and performance, and was at length dismissed with an honorable reward, though his songs must have discovered him to be a Dane.†

In those days, and for years after, no man was considered a gentleman who was not acquainted with the science. Philomathes, giving an account to Polymathes of the society and entertainment of the *banket* at Master Sophobulus, regrets his ignorance of music. "Supper being ended, and musicke bookes (according to the custome) being brought to the table; the mistresse of the house presented me with a part, earnestly requesting me to sing; but when, after many excuses, I protested vnfainedly that I could not, every one began to wonder. Yéa, some whispered to others, demaunding how I was brought vp: so that, vpon shame of mine ignorance, I goe now to seeke out mine old friend, Master Gnorimus, to make myselfe his scholler‡."

Cadmon, the sacred poet, who lived during the heptarchy, had attached himself

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* Alfred enjoined and encouraged the study of music among the liberal arts in the University of Oxford, of which he was the founder.

† Athelstan was saved from the consequences of this stratagem by a soldier, who had observed Anlaff bury the money which had been given him, from some scruple of honour or motive of superstition; this occasioned a discovery.

‡ Morley's Introduction to Musicke, page 1.

so much to serious studies, that he neglected music: being in company where the harp used to go round (for it was customary at festivals, for each of the company to sing and play in his turn) he left the party, ashamed that it should be remarked that he was deficient in a branch of education which was esteemed necessary to complete the character of a gentleman.* The harp was formerly the general instrument of this country; no person was ranked as a gentleman who did not possess one and perform upon it. A creditor was even deprived of the power of seizing this token of gentility, while every other article was liable to his grasp.† The Cambro-Britons in particular thought music indispensable; it was with them a regal accomplishment necessary to form a prince and a hero.‡

The Eisteddfod, or Congress, an annual session of the Welsh bards, was formerly held under the sanction of the Welsh princes.§ At this meeting the princes and chieftains, as well as bards, attended. It was usually held at one of the royal residences, Aberfraw, Mathraval, or Caerwys. For the calling of these assemblies, a special commission was issued by the Welsh princes, while they continued masters of the country, and afterwards by royal authority under the English monarchs.‖

At these *Welsh Olympics* were collected in a focus the scattered rays of musical and poetical genius. British bards poured forth their most animated strains, and minstrels tuned their fascinating harps to melody. This was considered not only as an opportunity of displaying skill, but as a college of harmony, where the efforts of genius were registered, and merit rewarded with honor and

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* Bede, Hist. Eccles. lib. iv. chap. 24. † Brady's Clavis Calendaria, vol. 1, p. 372.

‡ Leges Wallicæ.

§ Mr. Owen, in his sketch of bardism prefixed to his translation of the heroic elegies, by Llyware Hen, observes, that the bards generally held annual assemblies, called Gorseddau, at which the traditions of the bardic system were rehearsed, and all matters respecting their religion and policy transacted.

‖ The last Eisteddfod, convened by royal authority, was held in the reign of Elizabeth. The commission for the purpose was granted to Sir Richard Bulkley, and other persons of distinction, October 20th, 1567.

emoluments. The bard most distinguished for his talents on this occasion was solemnly chaired, and had awarded to him as the highest rank of respect, the badge of merit, the silver harp.*

Welsh music even now retains great originality, and a peculiar pathos and expression at once unique and beautiful.† Their songs, in former days, possessed so powerful an influence over their minds, and rendered their unfortunate bards in consequence so obnoxious in the eyes of Edward the First, that he condemned them to death.‡

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* Amongst the distinctions and honours conferred on these occasions, were *Bardd braint*, principal bard; *Pencerdddant*, chief performer on the harp; *Pencerdd dafod*, chief of vocal powers.

† "The Welsh bards received their instruction in Ireland, and brought with them to Wales divers cunning musicians, who devised in a manner all the instrumental music that is now used there, as appeareth as well by books written of the same, as also by the means of the tunes and measures used amongst them to this day."—History of Eng. Poet. Dissert. 1.

According to Caradocus, in his chronical of Wales, the Welsh derived their music from the Irish through the means of Griffith Ap-conan of Irish birth, and King of North Wales.

‡ Edward the *First* was not the *last* who put a stop to the *diapason* of the unfortunate bards, or rather he was not the last who destroyed the *diapente* of a minstrel, and sent his *diatasseron* to flight.

Mark Sineaton, musician and groom of the chamber to Ann Bullen, accused of being too great a favorite of the Queen, was executed 12th May, 1536

Thomas Abel, musical preceptor and grammarian to Queen Catherine, wife to Henry VIII., was hanged and quartered, July 30th, 1540, for having written a treatise "De non dissolvendo Henrici et Cathariæ matrimonio."

David Rizzio, musician and secretary to Mary Queen of Scots, on a suspicion of an improper correspondence with her, was murdered in her presence, March 9th, 1565.

John Marbeck, organist of Windsor, through his zeal in the reformation in the time of Henry VIII., was condemned to the stake, and would have been burnt with three other persons who suffered for heresy, but was pardoned by the intercession of Sir Humphrey Foster.

Jean Marie le Clair, the celebrated violinist and composer, was assassinated in the suburbs of Paris, 22nd October, 1764, without its being discovered by whom or for what.

Claude Goudimel, a great musician of his day, in high favour with the Calvinists for setting Clement Marot's musical translation of the psalms to music for their temple worship, was massacred on St. Bartholomew's day, 1572.

This was an ungracious act of Edward, when it is remembered he owed his life to a musician. It is well authenticated in history, that a short time before he ascended the throne, he took his harper with him to the holy land, and when wounded with a poisoned dagger at Ptolemais, the musician rushed into the royal apartment and killed the assassin. This is not a solitary instance of a musician's loyalty, for Richard the First, returning from the holy wars in Palestine, for safety sailed to the Adriatic, and being shipwrecked, landed upon the coast of Italy, and in the disguise of a pilgrim, with intention to travel through Germany, was discovered and taken prisoner, December, 20th. 1192, by Leopold Duke of Austria, whom he had offended at the siege of Ptolemais. Blondel his bard, missing his royal master, wandered through a vast extent of country in search of him, and hearing there was a single prisoner confined in a fortress belonging to the Duke of Austria, gained admittance as a minstrel, but could not obtain sight of the captive; anxious however to ascertain if the prisoner was his royal master, he placed himself opposite the window of the tower, and began a song which the king and himself had composed together; when Blondel had sung the first part Richard immediately sung the second, by which means Blondel discovered the real situation of his sovereign—returned to England, and a treaty with the emperor for Richard's ransom was the result.

Gerald Barry, better know as Geraldus Cambrensis, (Gerald of Wales,) who lived in the beginning of the 12th century, in his description of Wales respecting the singing of the Cambro Britons and Northumbrians, says, "the Britons do not sing in unison, like the inhabitants of other countries, but in many different parts, so that when a company of singers among the common people meet to sing, as is usual in this country, *as many different parts are heard, as there are performers,* who all at length unite in consonance, with organic sweetness. In unam denique sub B. mollis dulcedine blandâ consonantiam et organicam convenientia melodiam. In the northern parts of Great Britain, beyond the Humber, on the borders of Yorkshire, the inhabitants use the same kind of symphonious harmony;

except that they only sing in two parts, the one murmuring in the bass, and the other warbling in the treble; nor do these two nations practise this kind of singing so much by art as habit, which has rendered it so natural to them, that neither in Wales, where they sing in many parts, nor in the North of England where they sing in two parts, is a simple melody ever well sung. And what is still more wonderful, their children, as soon as they attempt using their voices, sing in the same manner."

Whatever doubt may be thrown upon the exaggerated account of Cambrensis of the Welsh singing so sweetly in as many parts as there are performers, there is a strong probability of the people of Northumberland singing in two parts from the early cultivation of music in that district under Roman masters.

The Irish and Scotch also in the earliest days held music in high veneration, and allowed their bards and minstrels many privileges: most justly do they still estimate their national airs, for they breathe the language of nature. What heart is not roused and enlivened by the sprightly hospitality expressed in many Scotch songs, or melted into pity and love by the softer strains of feeling depicted in others? After listening with amazement to the execution of brilliant bravuras (which, at the time they astonish, excite no pleasurable or lasting impressions), how often are the most delightful and indescribable sensations awakened by a Scotch or Irish melody, which presents no other charm than its own intrinsic simplicity and peculiarity, void of all extraneous ornaments, but infinitely richer in those of nature and feeling.

The Irish, according to Cambrensis, musically expressed their grief, or applied the musical art to the orderly celebration of funeral obsequies, by dividing the mourners into two bodies, each alternately singing their parts, and the whole, at times, joining in full chorus. This antiphonal singing is said to have been coeval with Christianity in this isle. After the body of the deceased was dressed in grave clothes, and ornamented with flowers, it was placed on a bier on some

elevated spot, the relatives and "Keeners"* ranging themselves in two divisions, one at the head and the other at the feet of the corpse. The funeral Caoinan† having been previously prepared by the bards and "croteries," the chief bard of the head chorus began by singing the first stanza in a low doleful tone, which was softly accompanied by the harp: at the conclusion, the foot semi-chorus began the lamentation of "ullaloo‡" from the final note of the preceding stanza, in which they were anwered by the head semi-chorus; these both united in one general chorus. The chorus of the first stanza being ended, the chief bard of the foot semi-chorus sung the second stanza, the strain of which was taken from the concluding note of the preceding chorus; which ended, the head semi-chorus began the second "gol"§ or lamentation, in which they were answered by that of the foot, and then, as before, they united in the general full chorus. These alternately were the song and choruses performed during the night: the genealogy, rank, possessions, and virtues of the dead were rehearsed, and various interrogations were addressed to the deceased.‖ Each province

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* *Keeners*, singing mourners.

† Caoinan, pronounced *keenaan*, the name given to the funeral song of the Irish; from the Hebrew קינה derived from the root קנה *Kà-nèh*, a reed, cane, pipe, or tube: "For the Lord shall smite Israel as a reed"—הקנה *ha-kà-neh*.—1 Kings, chap. xiv., verse xv.

The word also signifies *lamentation* ויקנן דוד את הקינה הזאת "and David *lamented* with this *lamentation*."—2 Samuel, chap. 1, v. 17. Likewise 2 Chronicles, chap. 35, v. 25, "and Jeremiah *lamented* for Josiah; and all the singing men and singing women spake of Josiah in their *lamentations* to this day." Again in Jeremiah, chap. 7, v. 29, "cut off thine hair, O Jerusalem! and cast it away, and take up a *lamentation* (keenah) on high places;" and in Ezekiel, chap. 2, v. 10, "there was written therein *lamentations*." The composition which follows is an hymn, chap. 32, v. 16, "this is the *lamentation* wherewith they *lament* her," &c.

The expression is also used for *mourning women*, as in Jeremiah, chap. 9, v. 17, "Consider ye, and call for the *mourning women*" למקוננות

‡ *Ullaloo*, a vocal deploration. § *Gol*, a vocal deploration.

‖ The ancient Greeks and Romans also hired females, called *Præsciæ*, to sing over the dead at funerals; they were sometimes called *Computatrices*, because it was part of their office to enumerate or compute the virtues and merits of the deceased. The Parsees are followed by their relatives and friends to the tomb, where the females chant a requiem. The Moors also sing at their burial service, which usage perhaps they have imitated after the Christians of Spain.

was supposed to have different caoinans: hence the Munster cry, the Ulster cry, &c.

The songs of the Irish bards are strongly marked with the traces of the Scaldic imagination; and these traces still survive among a species of poetical historians, called "tale tellers," supposed to be the descendants of the original Irish bards. St. Patrick (according to the Irish historians), when he converted Ireland into the Christian faith, destroyed 300 volumes of their songs. Such was their dignity in this country, that they were permitted to wear a robe of the same colour with that of the royal family. They were constantly summoned to a triennial festival, and the most approved songs delivered at this assembly were ordered to be preserved in the custody of the King's historian or antiquary. Many of these compositions are referred to by Keating, as the foundation of his history of Ireland.*

The ancient Irish bards formed the principal body of the literati, who were looked upon as men of the highest importance. The Arch Druid, a dignity of honor conferred only on a branch of the royal family, was their chief. It was sacrilege to molest their persons or properties; they acknowledged no power but that of the Arch Druid.

When a bard died, his estate devolved not to his eldest son, but to such of his family as discovered the most distinguished talent for poetry and music. The bards of Ireland seem to have arrived at their zenith in 558†

Cicero reports that at Roman festivals anciently, the virtues and exploits of their great men were sung. We learn from Garcilasso and other authors, that the same custom prevailed in Peru and Mexico, as well as in Africa and Arabia;

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* According to the Abbé Bertot (Mem. de Litt.), Charlemagne made a collection of ancient Gallic songs; and Eginhard, his historian, observes that these songs, which were chiefly military like those of the Germans, constituted the principal part of the history of France, and comprised the most heroic actions of her kings.

† See Warton's History of English Poetry, Diss. 1 vol. 1. O'Halloran's History of the Antiquities of Ireland, b. 5, c. 2.

and from the authority of Father Gobien, we learn that even the inhabitants of the Marian Islands had bards who were greatly admired, because in their songs are celebrated the feats of their ancestors; they "sung of the battles of heroes, or of the heaving breast love."

It is thus evident, that in all ages and in all countries, one of the primary intentions of bardism was, that it should be a regular system for preserving authenticated records and various knowledge in the national memory by means of oral tradition. Every regulus or chief had his own bard, who was considered as an officer of rank in his court. They enjoyed by law and custom many honorable distinctions and valuable privileges. On all important occasions they were the ambassadors between contending chiefs, and their persons were held sacred; they had free access to royalty,* and were exempt from all taxes and military feoffment. From their perfect command over the passions by the influence of their music, they were sometimes even pardoned their capital crimes for a song; at all public assemblies they were seated near the person of the King, and treated as his bosom friends and companions. Kings, princes, and heroes, esteemed it an honor to be enrolled in their order.†

From the testimonies of Strabo and Diodorus, bards were flourishing before the age of Augustus Cæsar. We have the authority of Hesiod, that in his time bards were as common as potters and joiners, and as liable to envy. Demodocus,

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* In the year 1316 (as appears in a passage in Stow), "Edward II. did solemnize his feast of Pentecost at Westminster in the great hall; where, sitting roully at the table with his Peers about him, there entered a woman adorned like a minstrel, sitting on a great horse trapped, as minstrels then used, who rode round about the tables shewing pastime; and at length came up to the King's table and laid before him a letter, and forthwith turning her horse, saluted every one and departed."

† Leges Wallicæ, Evan's Dissertation de Bardes; Jones's Musical and Poetical Relics of Welsh Bards; Williams's Poems, Lyric and Pastoral, in 2 vols. 8vo., 1794; Owens's Heroic Elegies of Llywarchetten, in 1 vol. 8vo., 1792; Henry's History, vol. 1., p. 365; Ossian 11, 22; Ossian 1, 37.

a celebrated bard, is mentioned by Homer; and Phemius, another bard, is introduced by him deprecating the wrath of Ulysses.*

Wherever the Celtæ or Gauls are mentioned by ancient writers, we seldom fail to hear of their bards. So enthusiastically attached were the Celtic nations to them, that amidst all their ravages and political changes, this favoured class continued to flourish and were highly respected.†

The sister arts of poetry and music, in the earliest stages of society, in every part of the known world, seem to have been united. Every poet was a musician and sung his own verses to the sound of some musical instrument. "Beneath his own tree, at intervals, each bard sat down with his harp; they raised the song, and touched the string, each to the chief he loved."‡ The bards, says Diodorus Siculus,§ sung their poems to the sound of an instrument not unlike a lyre. Again, Ammianus Marcellinus says, they celebrated the brave actions of illustrious men in heroic poems, which they sung to the sweet sounds of the lyre.‖

At a period antecedent to that in which the Troubadours were so celebrated throughout the southern portions of Europe, our attention is naturally drawn towards a more belligerent æra. A neighbouring country will perhaps furnish us with the clearest illustration of the state of the science at the period to which I allude.

The ancient historians and poets of France mention their military songs of very remote antiquity, in which were celebrated the heroic deeds of their favourite chiefs and most gallant commanders. These used to be sung in chorus by the whole army in advancing to attack an enemy; a custom probably derived from their German ancestors, as the privilege of leading off this kind of *war-hoop* usually appertained to the bard who had composed it.¶ Charlemagne had a

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* Odyssey viii. † Blair's Dissertation subjoined to Ossian's Poems, vol. ii, page 306.

‡ Ossian, vol. ii, p. 112, 113. § Lib. v., sec. 31, ‖ Lib. xv. c. 9.

¶ "The war cries of the French and Germans were excerpta from the bardic songs, in praise of the heroes, which were recited before the battle."—Mills's History of the Crusades.

great passion for these heroic songs, and like our Alfred, not only had them collected, but knew them by heart. However, the achievements of this victorious prince and his captains obliterated those of their predecessors, and gave birth to new songs. One of these in praise of Roland, the *Orlando Inamorato* and *Furioso* of Boçardo, Berni, and Ariosto, was longer preserved than any of the rest: this the French historians tell us was begun at the battle of Hastings, where William became the conqueror of the English nation, by a Knight called Taillefer, on whom this honour was conferred for his strong and powerful voice. Here he performed the office of *herald minstrel* at the head of the Norman army, and was among the first that were slain in the onset.* The French bards were also renowned for their *chansons de gestes* songs on heroic, historical, and chevalresque subjects: this kind of song was called in England, during the Norman dynasty, *chant royal*; and Chaucer, in speaking of the poor scholar Nicholas, in the Miller's Tale says,

"And after that he song the Kinges note;
Full often blessed was his merry throat."

Some of the Greeks, in charging an enemy, sung a kind of air which they called "the Hymn of Battle." We still find traces of this custom among the Arnauts, inhabitants of Macedonia, at present subject to the Turks the chief sings, and his troops answer, while they press forward with an accelerated velocity.

Zenophon, in his account of the first battle fought by the Greeks in favour of Cyrus, tells us that the Grecian and Persian armies were not more than four or five hundred paces distant from each other, when the former began to sing *the hymn of battle.*

Horace speaks of a poet named Tyrtæus, who, in the wars of Messene, animated with his verses the Lacedæmonians to such a degree, that they thereby gained a complete victory. In the time of Thucydides, they marched in silence to the sound of flutes, and by their cadence regulated their steps, the better to preserve their ranks.

Lysander, the Spartan general, destroyed the walls of the subdued Athenians, to the exulting sounds of voices and flutes.

* At the great battle between William and Harold, which ended the Saxon monarchy in England, William led on his army singing the song of Roland.—See History of England.

The song upon *Roland* continued a favourite among the French soldiers as late as the battle of Poictiers, in the time of their King John, who, upon reproaching one of them with singing it at a time when there were no Rolands left, was answered that Rolands would still be found if they had a Charlemagne at their head.

Notwithstanding the Troubadours and minstrels, during the reign of Philip Augustus, were banished the kingdom, they were considered the fathers of literature in France, and held in the highest estimation with the public. They were looked upon as the only living depositaries of that knowledge and politeness upon which the fate of letters and civilized manners then depended; for according to L'Abbé de Longchamps, "It was they who banished scholastic quarrels and ill-breeding, and who polished the demeanour, established the rules of gentility, enlivened the conversation, and purified the gallantry of its inhabitants. That urbanity which distinguishes the French from the people of other countries, was the fruit of their songs; and if it is not from them we derive our virtues, they at least taught us how to render them amiable"*

Charlemagne who displayed considerable taste in music having returned to celebrate Easter at Rome, with the Apostolic Lord, a great quarrel ensued, during the festival, between the Roman and Gallic singers. The French pretended to sing better than the Italians; and the Italians regarding themselves as more learned in ecclesiastical music, accused their competitors of corrupting the true chant. The dispute being brought before Charlemagne, the French thinking themselves sure of his countenance, insulted the Roman singers, who, on their part, emboldened by superior knowledge, and comparing the musical abilities of their great master St. Gregory, with the ignorance and rusticity of their rivals, treated them as fools and barbarians. Charlemagne at length asked his chanters which they thought to be the purest and best water, that which was drawn from the source at the fountain-head, or that which after being mixed with turbid and muddy rivulets, was found at a great distance from the original spring? They cried out unanimously, that all water must be most pure at its source, upon which the king, said "mount ye, then up to the pure fountain of St. Gregory, whose chant ye have manifestly corrupted." He afterwards applied to Pope Adrian for singing masters to correct the Gallician chant; and the Pope appointed for that purpose Theodore and Benedict, two chanters of great learning and abilities, who had been instructed by the disciples of St. Gregory himself.

St. Evremont, with the true vanity of a *Frenchman* remarks that the *French* by their intercourse with the Italians have certainly arrived at a bolder style of composition, but, (there is always this "*but*" in a gallic eulogium as applied to others) that the Italians have *equally gained a more agreeable, more touching, and more perfect execution!!!* On this passage Rousseau (who is perhaps the only writer who boldly tells his countrymen the truth) says, "the reader will require no commentary from *me*, on this passage, I will only observe that the *French believe the whole world to be occupied with their music*, and that on the contrary, in at least three fourths of Italy, *the Italian musicians do not even dream of the existence of a French music differing from their own.*

* Tableau Historique de Gens des Lettres.

We need not confine ourselves to the retrospect of the dark and middle ages for ascertaining the influence even of the *instruments* peculiar to them: a modern example which I shall narrate, brings most forcibly and graphically into view the effects shadowed forth by the greatest of modern bards, and in whom, from intimacy with him, I may be allowed to feel much more than an ordinary interest. The passage to which I allude is remarkable for that terseness and appropriateness of expression—that "*sharpness of edge*" which the Latin critics have so much lauded in Æschylus: it is no doubt in the memory of most persons, but I cannot refrain from citing the whole of the stanza.

"And wild and high the 'Cameron's gathering' rose!
The war-note of Lochiel, which Albyn's hills
Have heard, and heard too have her Saxon foes,
How in the noon of night that pibroch thrills,
Savage and shrill! But with the breath which fills
Their mountain-pipe, so fill the mountaineers
With the fierce native daring which instils
The stirring memory of a thousand years,
And Evan's, Donald's fame rings in each clansman's ears!

The Pibroch, though various and desultory in its movements, seems inspired with such fury and enthusiasm, that we are irresistibly infected with all the rage of precipitate courage, notwithstanding the rudeness of the accent by which it is kindled. These wild effusions of natural melody, which were played before the chieftains in imitation of the battles which they fought, or in lamentations for the catastrophies of war and the extinction of families, are terrible and mournful in a very high degree.*

At the battle of Quebec, in 1760, while the British troops were retreating in

* Pibroch is a species of tune peculiar to the highlanders and western isles of Scotland. Some of these Pibrochs being intended to represent a battle, begin with a grave motion resembling a march—then gradually quicken into the onset; run off with noisy confusion and turbulent rapidity, to imitate the conflict and pursuit; then swell into a few flourishes of triumphant joy, and perhaps close with the wild and slow wailings of a funeral procession.—See Essay by Dr. Beattie, 8vo. edition, p. 422—note.

great disorder, the general complained to a field officer in Frazer's regiment of the bad behaviour of his corps: "Sir," said he, with some warmth, "you did very wrong in forbidding the pipes to play this morning: nothing encourages the highlanders so much in the day of action. Nay even now they would be of use" —"Let them blow like the Devil, then," replied the general "if it will bring back the men." The pipers were then ordered to play a favourite martial air; and the highlanders the moment they heard the music, returned and formed with alacrity in the rear.*

In reference to the origin of Scotch music, there have been numerous speculations and conjectures: some attribute its invention to the Celts, some to the ancient Britains, or to the Romans; whilst others assign the honour to Fergus, who was sent over by the people of Ireland in 330, B. C., about the time Alexander the Great took Babylon;† and so great is the affinity between many

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* In the late war in India, Sir Eyre Coote, aware of the attachment of the highlanders to their favourite instrument, gave them £50. to buy a pair of bag-pipes after the battle of Nuovo.

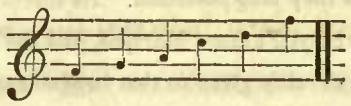
The bagpipe ought not to be treated with that contempt which some of our delicately tender-eared musicians affect to evince for it, when we reflect that it is a very honourable and ancient instrument which has in all ages been received into respectable society:—it was known to the ancient Greeks, and called ἀσκαύλος Askaulos—by the Romans *Tibia utricularis*.—by the Italians *Piva cornumusa:*—by the French *Chalumeau and Musette.* Hence the word *musar* an epithet given to itinerant performers on the musette or bagpipe who were formerly very numerous in most countries of Europe.

The instrument is likewise in high favour with the Cossacks. How it originally made its way into Scotland has not yet been ascertained, though in all probability the Norwegians and Danes first introduced it in the Hebrides, which islands they long possessed. Its invention is attributed to various personages of *high distinction*, such as Pan, Mercury, Faunus, Marsyas, and the young Sicilian shepherd Daphnis.

I here humbly submit, that the title given to that insignificant instrument the *Jew's harp*, must from the peculiar method adopted in producing its notes, be a mere corruption of *Jaw's harp*; since I can neither trace it to my royal ancestor David, nor to any of my august relatives. Dr. Busby has however attached some importance to this said *Jaw's harp*, in telling us that it is the only musical instrument in use amongst the ingenious and simple inhabitants of St. Kilda, and forms the constant accompaniment of their lyric poetry.

† From this circumstance were I inclined to assign the origin of Scotch music to any European province, I should undoubtedly give the palm to Ireland.

of the plaintive airs of Scotland and Ireland, that both nations have frequently claimed the same melody. That, however, of Scotland may, in a great measure, be distinguished by the variety of passions almost any single air will excite. If, for instance, "Scots wha hae wi' Wallace bled," be performed in a bold energetic style, we are roused to martial ardour—if soft and slow, it melts the soul to a pleasing pensive languor, and we become insensibly moved to tenderness, pity, and love; but when played in a smart, brisk, lively manner, we are involuntarily inspired with enthusiastic desire to join the festive dance. The same diversity of passions may be effected by the different modes of performing "Auld lang syne," "Roys wife of Aldevallach," "My boy Tammy," &c. &c.* But the chief characteristic quality of a Scotch melody is its peculiar adherence to the genus of the Chinese scale in which both the 4th and 7th of the key are omitted†

"The Chinese scale" observes Dr. Burney, take it in which way you will, is certainly very Scottish." He tells us that he was assured by Dr. Lind, who resided several years in China, that all the melodies he heard there bore a strong resemblance to the old Scotch tunes, and he further says that he was favoured with twelve Chinese airs that were brought from China by Dr. Alexander Russel, all of which confirm the strong affinity between them and those of Scotland by the omission of the 4th and 7th of the key. Rameaux also mentions an old Chinese scale of six notes including the octave, preserved in numbers, (their mode of musical notation) and according to his interpretation, they produce the very identical Scotch scale. 

From this strange coincidence it may with strict propriety be advanced, that Scot-

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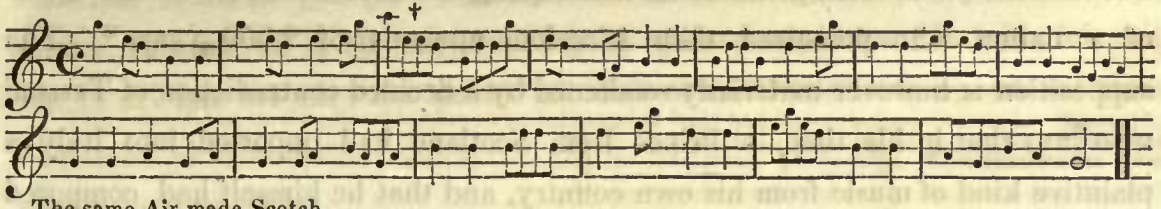
* An Irish melody will not admit of this variety, although equally beautiful; the plaintive airs of Ireland breathe a native sweetness and delicious melancholy, that cannot be rivalled by the music of any country.

† It may be worthy of remark that from the simple arrangement of this scale, by merely striking inadvertently the notes, it would be difficult for any person to avoid producing some kind of Scotch melody

land had its music from China; and there is a striking demonstration of the analogy between the melodies of the two countries exhibited in the following examples :—

Within a Mile of Edinborough.

A Chinese Air.



The same Air made Scotch.

What intercourse China may have had with Scotland in the dark ages before the time of Fergus, is difficult to ascertain; but in A. D. 432 that is 760 years after the reign of that monarch, the Huns were driven from thence and overrun and subjugated the greatest part of Germany, who in all probability at that period might have furnished the Scotch with their scale. I am, however, of opinion that some connexion took place between the Scotch and Chinese, long before that epoch.

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* The fourth in this instance is a mere passing note, and not an essential note of the harmony; the omission of the 4th and 7th is also evident in the Gil Morice; Saw ye Johnie coming, quo'she; Ye banks and braes; Shold auld acquaintance be forgot; The lad of Galla water; Lewie Gordon; Roy's Wife; Hap me with thy Petticoat; Johny Fa; The last time I came o'er the Moor; The Blathrie O't, &c. &c.

† Rousseau, who has given this air as a specimen of Chinese music in his dictionary, has by mistake of the engraver, no doubt, in this passage, inserted two F's instead of E's.

The first reputed inventor of Scotch music, is John the Arch Chanter, said to have brought it with him from Rome when he settled among the Northumbrians. This opinion seems chiefly to depend on a forced construction of the account furnished by the learned Bede (De musica theorica), by whom we are certainly told that John the precentor of St. Peter in Rome, was sent over by Pope Agatho in the year 680, to instruct the monks of Weremouth in the art of singing, and particularly to acquaint them with the manner of performing the festival service throughout the year as was practised at Rome; and that he afterwards opened schools for teaching singing in other places of the kingdom of Northumberland: but that does not warrant the belief in his being the actual founder of the music of a nation who possessed their kingdom upwards of 2,000 years.* The supposition is however materially weakened by a decided contradiction of Tassoni who says that in his time, a Prince from Scotland had imported into Italy a plaintive kind of music from his own country, and that he himself had composed pieces in the same spirit. We have here a chasm of 725 years, when the invention of Scotch music is awarded to James I. in whose reign it must be admitted that music advanced to a high degree of perfection: he first introduced organs into the cathedrals and abbeys of Scotland, and was both a poet and theorist in music, as well as an eminent performer on the harp and lute. Of his musical taste and science, we have the testimonials of Major, Fordun and Tassoni.†

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* At all events we must infer from this, that Scotland was left without any national music from the reign of Fergus: a period of 1010 years.

† Pensieri Diversi, lib. 10—Tassoni. Scotichron, vol. 2, lib. 16, cap. 28—Fordum. Also Boeth. Hist., lib. 17.

Major avers, that James was the author of the masterly ballad, entitled "*Yas Sen*," &c., and of the pleasing and skilful song at Beltayn, which some people wished to change to *de Dalketh and Gargeil*, because he was imprisoned in the castle or chamber where the woman with her mother lived.

In the Royal Exhibition, 1753, at Somerset House, there was a portrait of James playing on the harp, and in the moulding of the under part of the frame, was written, "King James 1st, the original inventor of Scotch music."

"Among us moderns," says the latter, "we may reckon James, King of Scotland, who not only composed many sacred pieces of vocal music, but also himself *invented a new kind of music, plaintive and melancholly, different from all others*, in which he has been imitated by Carlo Gesualdo, Prince of Venosa, who, in our age, has improved music with new and admirable inventions.*

That James furnished the Scotch nation with new compositions is probable, and with equal credit may David Rizzio have contributed largely to the advancement of their national airs;† but, when I reflect on the very remote antiquity of that country, coupled with the singular construction of its scale, I cannot trace its characteristic melodies from any other source than China.‡

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* This coincidence would almost induce us to believe that Italy had its music from Scotland. Respecting the great musical knowledge and science of Gesualdo, see Blancanus, Chronologia Mathematicorum. See also Mersennus and Kircher.

† Francisco Barsanti of Luca is said to have meliorated the music of the Scotch by collecting and making basses to a great number of tunes, in 1740.

‡ It has been advanced that the Scotch had their music from the ancient Greeks: this cannot be, for they like the Romans were too partial to the 4th of the scale not to have made that interval predominant. Independently of their music which has been handed down to us, their attachment to the 4th is evidently proved by their division of the great system of two octaves into five tetrachords, besides which they never omitted the 4th of the scale, even in the Echeia. It may be here necessary to acquaint those who are uninitiated in all the hidden mysteries of the ancients, that the Greeks and Romans had harmonic vases called *Echeia* made of brass or earthen ware, which were used in the Theatres for the augmentation of sound. According to Vitruvius (book V. cap. 5) they were placed in cells or niches, between the rows of seats occupied by the spectators, to which the voice of the actor had free passage. Perrault (Les dix Livres d'Architecture de Vitruve, par 1684, second edition, folio) has given an engraving of part of an ancient theatre, on purpose to exhibit the situation of these harmonic vases. Kircher (Musurgia, tom. ii p. 285) has not only described them, but given them imaginary forms resembling bells. In large theatres they had vases to correspond with every sound in the disdiapason, or great musical system, in all the genera; but in small theatres, they were tuned in harmonical proportions of *fourths*, fifths, and eighths.—The Echeia were brought first into Italy, as we are told by Vitruvius, from Corinth, by Mummius.

When the Abate Martini visited the Greek isles in hopes of ascertaining, by their music, if any of the

In every land music has left some well known relic behind her to be handed down from one generation to another. There can be no stronger example given of the power of national music than the Rans de Vaches of the Swiss, the sound of which, in an instant, renders them intoxicated with delight.*

The love of national music, like that of our country, grows with our growth; it is inhaled with the very air which we breathe. When in a distant country a well-known melody suddenly bursts on the ear, indefinable are the associations which it conveys: home—kindred—all that is dear, is brought to memory, as if instantaneously transported to the spot. Next to the sight of a beloved home, is the delight of the heart in receiving, through the ear, sounds assimilating with our earliest and most innocent employments and recreations. No disposition, however stern or soured by the ills of life, can refrain from dwelling with feelings of sensibility on scenes of juvenile happiness, which no other means are likely to bring back so vividly to the imagination, as a well-remembered air that has been chanted in the dwellings of our fathers.

The Hindoos considered music invented for the purpose of raising the mind by devotion to the felicity of the divine nature, and have airs faithfully handed down by their ancestors in *Sastras*, where the whole science of harmony is personified in six *Ragas*, or, as we may call them, major modes; to each of which is attached six *Raguis*, or minor modes of the same strain, representing so many

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miraculous powers attributed to it by their ancestors still remained, observed, that the common people at that period sung in concert, and made frequent use of the 4th "della consonanza che noi chiamiamo oggi quarta." Zarlino also observed the same practise in the Greek church at Venice, and remarks that Jusquin, and other old Flemish masters used it frequently in their compositions "nella parte grave, senza aggungerle altro intervallo." The 4th even in Guido's time was preferred in discant to every other concord and thought to constitute the most pleasing harmony.

* This air is said to have been so dear to the Swiss, that it was forbidden, under pain of death, to be played to the troops, as it immediately drew tears from them, and excited so ardent a desire to see their country, that they deserted, or fell sick, and died of what, by our medical authors, is called "*La Maladie du Pays*," or *Nostalg'a*.

princes with six wives to each. But as the Indian allegories speak much more expressively to the eye than to the ear, we learn from appropriate paintings to the several modes, that the performance of each undivided melody is exclusively restricted to some season of the year, or point of time in the twenty-four hours, at which only it is opportune or admissible.*

The great perfection to which music has arrived in point of science throughout Italy and Germany, is too well authenticated by the valuable productions of deceased and living masters, to need a long dissertation on the subject. The works of the former have raised a monument to their memory, which must last as long as taste and reason hold sway over the mind; and as the latter speak for themselves by the magnificent compositions which they are constantly presenting to the public, we shall proceed in our researches to those climes where music, divested of the ornaments with which taste, refinement, and art, have decked her, appears in a state so wild that it is difficult to pursue her uncultivated wanderings. But we may trace her even to the land of barbarism, whose inmates, plunged in the dark chaos of ignorance and error, are alive to no sensations so powerful as that which she has the power to awaken: her's is a hand that never

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* According to Hindoo belief in the absurd account given in the Shanscrit language, the supreme God having created the world by the word of his mouth, formed a female deity named Bawaney, who, in an enthusiasm of joy and praise, brought forth three eggs. From these were produced three female deities, named Brimah, Vishnou, and Sheevah. Brimah was endowed with the power of creating the things of this world, Vishnou with that of cherishing them, and Sheevah with that of restraining and correcting them. Seraswatej, the wife of Brimah, presides over music, harmony and eloquence; she is also said to be the inventress of the letters called *Devanagny*, by which the divine will was first promulgated among mankind. This goddess is supposed to have a number of inferior deities, called Rrags or Ragas, acting in subordination to her; they preside over each mode. The Rragas are accompanied each with five Rragnies or Raguis, female deities or nymphs of harmony; they have each eight sons or genii, and a distinct season is appointed for the music of each Rag, during which only it can be sung or played, and this at distinct and stated hours of the day or night.

There once existed, say the Hindoos, a musical mode belonging to *Deipec* or Cupid, the inflamer; but it is now lost, and a musician who attempted to restore it was consumed with fire from heaven.

To Nared, the son of Brimah, is ascribed the invention of a fretted instrument named *bene*,

touched the heart in vain; in almost every bosom (for few indeed are the exceptions) there exists a chord attuned to harmony that vibrates on the finer feelings of the soul.

The American Indians, both north and south, possess a natural taste for music, both vocal and instrumental. According to Bartram's Travels, the Chactaws are eminent for their music and poetry; and from the sensible expression which they give to the different subjects of their selection, a powerful effect is produced on the passions of those who listen to them, particularly by their moral songs or elegies.

The natives of Mexico have wooden drums something in form of our *kettle-drums,* with a kind of pipe or flageolet, made of a hollow cane or reed; and although their music to European ears is uncouth and barbarous, to them it has a most enchanting effect, for Gallini and others aver that the moment they hear any thing like music, however noisy, they stamp and jump and use the most antic gestures for several hours, till they are heartily weary.

The inhabitants of Otaheite are reported to sing a solemn song every morning at sun-rise, and it is very rare to meet with a person among them who cannot sing. The fair sex in Otaheite are the most favoured of Apollo, for during the day, their principal pleasure is in singing their own extempore compositions.

The airs of the New Zealanders (according to Cook, and the still later communications of John Liddiard Nicholas, published in 1814,) are plaintive, melodious, and in style resemble some of our sacred music; they are fond of singing in parts, and then joining in chorus at the end of each verse.*

In the Friendly Islands, Hapaee, Haanno, Foa, Lefooga, and Hooleiva—

* Mr. Bruce in his well written letter to Dr. Burney on the subject of musical instruments in Abyssinia, speaks of a trumpet which has the effect upon the Abyssinian soldiers, of transporting them absolutely to fury and madness, and of making them so regardless of life, as to throw themselves into the middle of the enemy, which they do with great gallantry. "I have often" says he, "in time of peace tried what effect this charge would have upon them, and found that none who heard it, could continue seated, but that all rose up, and continued the whole time in motion.

singing and dancing constitute their chief amusement. In Hamoa, Tongataboo, Vavaoo, &c. &c. they have musical reeds of eight, nine, or ten pieces placed parallel to one another, and restricted commonly to six notes. Their flutes are a joint bamboo, and although it has but three notes, they produce on it a pleasing yet simple music, which they vary in a most surprising manner, as one would almost think impossible on an instrument so imperfect.*

In new Caledonia, an island in the South Sea, they have a musical instrument, a kind of whistle, a little polished piece of brown wood about two inches long, shaped like a kind of bell, through which they blow and produce very sweet sounds like whistling.

The Congoese, of the kingdom of Africa, accompany their weddings, festivals, and all rejoicings with fifes, tabors, nsambis, marimbas, ngambos, and longas. †

The Hottentots, and all the negroes of the western coast of Africa, evince great fondness for music. Their principal instrument appears to be the Gongong, an iron or holly bow, of which the string is the sinew of a sheep dried in the sun or a bowel string: at the extremity of the bow is placed on one side, the pipe of a split quill, in the hollow of which the string of the bow is lodged. The performer holds this quill in his mouth when he is playing, and the different tones of the gongong proceed from the different modulations of his breath.‡

The Mandingoes (of the country of Africa, by the river Joliba or Niger) are both poets and musicians; they have singing men, called *jilli kea;* one or more of these may be found in every town. They sing extempore songs in honour of

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* See Cook's Third Voyage, vol. 1, p. 372.

† *Nsambi*, an instrument resembling the Spanish guitar.

Marimba has 15 or 16 small calabashes of different sizes, fastened to a flat board, by strings that pass across their mouths, and which being touched by small pieces of wood like the sticks of our dulcimers, yield an agreeable variety of sounds.

Ngambo, a drum made of a hollow trunk of a tree with a single skin stretched over one end of it (the other left open), which is played upon with the fists, or sticks of heavy wood.

Longa, an instrument of two or more small bells.

‡ See Supplement to the first edition of the French Encyclopædia.

their chief men, and recite the historical events of their country; they accompany the soldiers to the field of battle, in order to awaken in them a spirit of glorious emulation, by reciting the great actions of their ancestors. They have also devotees of the Mahometan faith, who travel about the country singing devout hymns. Both descriptions of these itinerent bards are much employed and respected by the people, and very liberal contributions are made for them. Their principal musical instruments are,—the *koonting*, a sort of guitar with three strings; the *korro*, a large harp with eighteen strings; the *simbing*, a small harp with seven strings; the *balafou*, an instrument composed of twenty pieces of hard wood of different lengths, with the shells of gourds hung underneath, to increase the sound; the *tangtang*, a drum open at the lower end; and lastly, the *tabala*, a large drum, commonly used to spread an alarm through the country. Besides these, they make use of small flutes, bow strings, elephants' teeth and bells: at all their dances and concerts, clapping of hands appears to constitute a necessary part of the chorus.*

The Dahomeans on the coast of Guinea, have their bards to celebrate the exploits of the King and his Generals; and according to Gallini, the Africans upon the gold coast in particular are so devotedly attached to music, that in the midst of their hardest labour, if they hear a person sing or any musical instrument played, they cannot refrain from dancing. There are even well attested stories of some negroes flinging themselves at the feet of an European fiddler, entreating him to desist from playing, it being impossible for them to cease dancing while he continued.

In Carnicobar, the northernmost island of that cluster in the Bay of Bengal called Nicobar, they sing with animation, taste, and feeling to an instrument played upon in the same manner as a guitar. It is a hollow bamboo about two and a half feet long, and three feet in diameter, along the outside of which is stretched from end to end a single string made of the threads of a split

* See Park's Travels, 1795—7.

cane, and the place under the string is hollowed a little to prevent it from touching: it produces but few notes, and is generally accompanied with the voice. *

The Ashantees have as strong a claim to attention on the score of their musical talent as any people in the interior of southern Africa; for though their strains are in themselves so wild that they can scarcely be submitted to the regular rules of melody, yet, from their sweetness and animation, they have a claim to be ranked above the generality of barbarous compositions.†

The Birmans hold music in high estimation; they recite, in poetic numbers, the exploits of their Kings and Generals: some of their musicians display great skill and execution; most of their airs are exceedingly melodious and are pleasing even to an ear unaccustomed to their music.

The Arabians, in the earliest ages, were considered admirers of music and

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* See Asiatic Researches, vol. ii.

† Mr. Bowdich, in his mission to Ashantee, gives a curious account of the musical powers of a white negro from the interior country of Imbeckee. After describing his person, to which it seems nature had not been very liberal, Mr. Bowdich continues in nearly the following words: "His harp was of wood, except that part producing the sound, which was covered with skin, perforated at the bottom; the bow, to which the strings were fixed, was considerably curved; the strings were twisted round long pegs, which easily turned when the instrument wanted tuning. The tone was full, harmonious, and deep. The negro sat on a low stool, supporting his harp on his knee and shoulder, when he proceeded to tune it with great nicety. His hands appeared to wander among the strings, until he formed a running accompaniment to extraordinary vociferations. At times one deep and hollow note burst forth and became broken; presently he looked up, pursuing all the actions of a maniac; and whilst the one hand continued playing, he rung forth a peal which vibrated on the ear long after it was produced. He became silent. The running accompaniment revived again, as a prelude to loud recitative, uttered with the greatest volubility, and ending with one word, on which he ascended and descended divisions far beyond the extent (in pitch) of his harp, with the most beautiful precision. Sometimes he became more collected, and a mournful air succeed the recitative without the least connection, and he would again burst out with the whole force of his powerful voice in the notes of the Hallelujah Chorus of Handel. To meet with this chorus in the wilds of Africa, and from such a being, had an effect I can scarcely describe; I was lost in astonishment at the coincidence: there could not be a stronger proof of the nature of Handel or the powers of the negro. I naturally inquired if this man was in his senses; and the reply was, 'he was always rational but when he played, at which time he invariably used the same gestures, and evinced the same incoherency.'"—p. 451.

poetry; generosity and valour formed the favourite theme of their poets, and were wont to celebrate in verse the military exploits of their chiefs. A rising poet or musician was rewarded by all tribes, and regarded as a herald risen up to immortalize their renown. Before the days of Mahomet, an annual fair was held, which lasted thirty days, to which, on a truce being entered into sanctioned by the laws of honour, the most distant and hostile tribes resorted. At this fair, not only corn and wine, but also eloquence, poetry, and music, were exchanged: the prize was disputed by the emulation of the bards, and the victorious performance was deposited in the archives of the Prince.

The Moors enter into all the delights of music with enthusiastic ardour; their slow airs are strikingly pathetic, and their quick strains are equally marked and simple.*

The Calmucks sing their songs of love, of war, of fabulous adventure, or of heroic achievements with enthusiastic ardour. The chief amusement of both sexes, is singing and dancing to the *balalaika*, a two stringed lyre.†

In the Sandwich islands, on the demise of a chief, the company commence a melancholy tune, accompanied with gentle motions of the arms and body. Their music, as well as their gestures, quicken till they become very rapid, and then gradually subside.

The Icelanders have a curiously constructed instrument, called *long spiel;* the intervals on it are scientifically arranged. It is of a long narrow form, and performed upon with a bow; it has four strings of copper, one of which is used as a drone; the finger-board has three wooden frets.‡

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* The musical instruments of the Moors are a kind of hautboy, which differs from ours in having no keys, a mandolin which in all probability they got from the Spaniards, and an instrument bearing some resemblance to our violin, and played upon in the same manner, only it has but two strings, they have large drums, common pipes and tabors: these united, and accompanied with a certain number of voices, upon many occasions form a band.

† See Swinton's Travels, page 233, 280, 297, 299, and 359.

‡ This instrument is of such great antiquity, and grown so far out of use, that at the time Sir Joseph Banks and Dr. Solander visited Iceland, one man could only be found capable of performing upon it.

The Laplanders have their magical drum, which, according to Scheffer and others, is made of beech, pine, or fir, split in the middle, and hollowed on the flat side where the drum is to be made. The hollow is an oval figure, and is covered with a skin clean dressed, and painted with figures of various kinds, such as stars, suns and moons, animals and plants, and even countries, lakes, and rivers: all these figures are separated by lines into three regions or clusters. There is, besides these parts of the drum, an index and hammer; the index is a bundle of brass or iron rings, the biggest of which has a hole in its middle, and the smaller ones are hung to it. The hammer or drum-stick is made of the horn of a rein-deer, and with this they beat the drum so as to make these rings move, they being laid upon the top for that purpose. In the motion of these rings about the pictures figured on the drum, they fancy to themselves some prediction in regard to the things they inquire about.*

Even the Kamtschatkans evince a *striking* disposition for music, for they meet their guests beating drums, preceded by women who sing and dance with great animation.

Having now made a musical tour of the world from the Himalaya mountains to the Araucanians, and thence after a visit to the celebrated Pooh, Pooh of Otaheite, to Kamtschatka, and the *parchment* harmonies for which *it* is celebrated, I think the *drum-sticks* may be permitted a short repose!

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* The Egyptian priests were all supposed to keep up a constant intercourse with demons, and to have the power of controling them by magical charms and sacred songs. The Finns, a race of persons said to be the Aborigines of Russia, and who inhabit the regions of the Volga and the Duna, have great faith in their magical songs.

Pythagoras directed certain diseases of the mind to be cured partly by *incantations*, partly by magical hymns, and partly by music. Jamblicus, speaking of the followers of Pythagoras says, they cured certain diseases by incantations, and Porphyry adds, that they cured diseases both of the mind and of the body by songs and incantations.

In the poems of Orpheus, published at Leipsic in 1764, under the title of Ορφεως Απαντα, there are 86 hymns, which are so full of incantations and magical evocations, that Daniel Heinsius has called them 'veram Satanæ liturgiam," "the true liturgy of the Devil."

The medicinal virtues of music are well authenticated and ably explained by the faculty of the first eminence.* Of its influence over the passions, there are few who cannot speak from personal knowledge. In the hour of affliction, tender strains calm the spirits, and afford that healing balm to the wounded mind which no other means are so likely to afford. By exciting pleasurable sensations when the spirits are depressed, and calming the mind when too much agitated, music is calculated, while it conduces to *mental* health, to promote that of the *body* also, which depends so materially on the former.†

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*See M. Buretti, a physician who made music his particular study.—Dr. Bianchini, professor of physic at Udina.—Dr. Mead, Baglivi, Dr. Leake, likewise A. de Mairan, in the *Memoirs of the Academy of Science* for 1707 and 1708.

† Jamblichus, in the life of Pythagoras, tells us, that music was a part of the discipline by which the philosopher formed the minds of his scholars. To this purpose he made, and taught them to make and sing, verses calculated to overcome the passions and diseases of their minds, which were also sung by a chorus, standing round one that played upon the lyre, the modulations whereof were perfectly adapted to the design and subject of the verse. He used also to make them sing some choice verses out of Homer and Hesiod. Music was the first exercise of his scholars in the morning, as necessary to fit them for the duties of the day, by bringing their minds to a right temper; and he particularly designed it as a kind of medicine against the pains of the head, which might be contracted in sleep. And, at night, before they went to rest, he taught them to compose their minds, after the perturbations of the day, by the same exercise.

Aristides, the philosopher and musician, says, "Painting attains that good which regards the eye. Medicine and gymnastic are good for the body. Dialectic, and that kind, help to acquire prudence, if the mind be first purged and prepared by music, which beautifies the mind with ornaments of harmony, and teaches all kinds of eloquence; with the nature of numbers, with the variety of proportions, and the harmony that thereby exists in all bodies, but chiefly the reasons and nature of the soul. As wise husbandmen first cast out weeds, and noxious plants, then sow the good seed; so music is used to compose the mind, and fit it for receiving instruction: for pleasure is not the proper end of music, which affords recreation to the mind only by accident, the proposed end being the instilling of virtue. If every city, and almost every nation, loves decency and humanity, music cannot be useless."

Picus, of Mirandola, says, that "Music sets the spirits in motion, and thereby produces the like effects on the mind as medicine does on the body."

Athenæus reports, upon the authority of Theopompus, that the Getan ambassadors, being sent upon an embassy of peace, made their entry with lyres in their hands, singing and playing to compose their minds, and make themselves masters of their tempers. He also speaks of one Clinias, a Pythagorean philosopher

and musician in the 65th Olympiad, who, being a very choleric and wrathful man, as soon as he felt his passion begin to rise, took up his lyre, and sang, and by this means allayed it.

Athenæus further says, that music was performed at the feasts of princes and heroes, not out of levity or vain mirth, but rather as a kind of medicine, that, by making their minds cheerful, it might help their digestion.

Queen Elizabeth, it appears, was in the habit of taking rather a powerful dose by way of a dinner pill; for Dr. Burney tells us, that she used to be regaled at dinner with twelve trumpets and two kettle-drums; which, together with fifes, corncts, and side drums, made the hall ring for half an hour together.

Plato speaks of music as useful to society; he says it has as great influence over the mind, as the air has over the body.

Aristotle, who agrees with Plato in his sentiments of music, calls it the medicine of that heaviness that proceeds from labour.

Homer says, that the plague which afflicted the Greeks was by music stayed and appeased. He informs us that Chiron, knowing the ferocity and violence of Achilles' disposition, taught him music to harmonize and moderate his passions. It was to these powers existing in sound, that those famous musicians and philosophers of antiquity, Hermes, Orpheus, Linus, Musæus, applied the greatness of their genius, and, by their persuasive accents, won upon the rude manners of barbarous people, harmonized them into concord, taming their savage minds, and making them amenable to society.

Terpander suppressed a great sedition, and appeased the discord that reigned in Lacedæmon, by music.

Thales, being called from Crete, by advice of the Oracle, to Sparta, cured a raging pestilence by the same means.

Empedocles prevented murder by the sound of his lyre.

Clytemnestra had her inclination to unchastity corrected by the sound of music; and a virtuous woman is said to have diverted the wicked design of two rakes that assaulted her, by ordering a piece of music to be performed in the *Spondean mode*.

Asclepiades reduced seditious crowds to mildness and reason by the musical combination of sounds.

Nieuwentyt speaks of a musician at Venice, who so excelled in the pathetic, that he was able to play any of his auditors into distraction.

Pythagoras is said to have had an absolute command of the human passions, to turn them as he pleased by music;—meeting a young man, who was running to burn his rival's house in a fit of jealousy, Pythagoras allayed his temper, and diverted the design by the sole power of music.

Martinus Capella affirms that fevers were removed by song. He assures us that Xenocrates cured maniacs by music; and that Asclepiades cured deafness by the sound of a trumpet. In the History of the Academy of Sciences, we read of a musician who was cured of a violent fever by the performance of music at his bed-side.

Aulus Gellius, lib. iv. chap. 13, tells us it was a common tradition, that those who were troubled with the sciatica, (he calls them ischiaci,) when their pain was most exquisite, were eased by certain gentle modula-

tions of music performed upon the tibia; and he says he had read in Theophrastus, that by certain artful modulations of the same kind of instrument, the bites of serpents or vipers had been cured.

"They who contemplate it (music) in a philosophical and rational manner," observes Sir John Hawkins, "and attend to its genuine operation on the human affections, are abundantly satisfied of its efficacy, when they discover that it has a tendency to exhilarate the mind, to calm the passions, to assuage the pangs of affliction, to assist devotion, and to inspire the mind with the most noble and exalted sentiments."

Cicero says, there is nothing more rationally agreeable to our minds than numbers and sounds, for by these our passions are excited and inflamed; and by these also they are soothed and taught to languish: he informs us that the Pythagoreans were used to tranquillize their minds, and to compose their thoughts and imaginations by means of music.—Tuscal. iv.—See also Horat. Carm. lib iv. od. xi.

——————'Minuentur atræ
Carmine curæ.'

To this purpose we meet in Procopius with the following narration:—Gilimer, king of the Vandals, being at war with the emperor Justinian, and having been driven to the mountains by Belisarius his general, and reduced to great straits, was advised in a letter by a friend of his, named Pharas, to make terms with the enemy; but in the greatness of his spirit, disdaining submission, he concluded his answer in these words; "Vale, amice Phara, et mihi quod te oro, citharam, panem unum ac spongium mitte." "Farewell, friend Pharas, and send me a harp, a loaf of bread, and a sponge." The historian adds, "that the harp was to console his affliction, the loaf of bread to satisfy his hunger (not having seen bread for a long time,) and the sponge to dry up his tears."*

Milton, who loved music and was himself an able performer, earnestly recommends to his young disciples the composing of their spirits by the aid of music, and introduces the polite and gentler part of his fallen spirits, as having recourse to it in their anguish and distress.—Par. Lost, Book 11. 546. and in his Tractate on education, the Poet remarks, "If *wise men* and prophets are not out, music has a great power over the dispositions, and manners, to sooth and make them gentle from rustic harshness and distempered passions."

Montesquie, in his "spirit of Laws," justly observes that music is the only one of all the arts that does not corrupt the mind.

Mr. Bruce, in his excellent letter to Dr. Burney, also judicially remarks, that "it should be a principal object of mankind to attach the fair sex by every means to music, as it is the only amusement that may be enjoyed to excess, and the heart still remain virtuous and uncorrupted."

Quintilian, speaking of music, says, "Nature seems to have given us this gift for mitigating the pains of life, as the common practice of all labouring men testifies."—Lib. i. chap. 2.

Socrates, in the decline of his age, applied himself to the lyre, and recommended it to others.

Aristotle in his problems tells us, that before the use of letters, the laws were sung musically, for the better retaining them in memory.

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* Procopius Cæsariensis de Bello Vandalico, Vol 1. lib. 2. p. 240, edit. Paris, 1662.

"Music," says Luther (the Reformer), "is one of the most beautiful and most glorious gifts of God, to which Satan is a bitter enemy. By music many tribulations and evil thoughts are driven away. It is one of the best arts; the notes give life to the text. It expelleth melancholy, as we see in king Saul. Music is the best solace for a sad and sorrowful mind. By means of music the heart is comforted, and settles again to peace. It is said by Virgil,"

'Tu calamos inflare leves, ego dicere versus;
Sing thou the notes, and I will sing the words.

"Music is one half of discipline, and a school-mistress that makes men more gentle and meek, more modest and intelligent. Music is a gift of God, and nearly allied to theology. I would not for a great deal be destitute of the small skill in music I have." "I am glad," adds he, "that God has bereaved the country clowns of such a great gift of comfort, as they neither hear nor regard music.*

We must not dwell on the moral or religious principles of this last observation; however Seckendorf thus describes Luther. "He had an uncommon genius, a lively imagination, a good share of learning, a tincture of melancholy and enthusiasm, and a great warmth of impetuosity, which impelled him to insult and ridicule his adversaries. He was fond of music, and both composed and performed, which he said were equally good for soul and body: that it expelled melancholy, and put the devil to flight, who mortally hated music. He entertained a mean opinion of the capacity and disposition of those who had no taste for this excellent art."

St. Chrysostom, in his commentary on the 40th Psalm, says, "that God knowing men to be slothful and backward in spiritual things, and impatient of the labour and pains which they require, willing to make the task more agreeable, and prevent our weariness, has joined melody or music with his worship, that we might with readiness and cheerfulness of mind express his praise in sacred hymns. "For," says he, "nothing can raise the mind, and as it were give wings to it, free it from earthliness, and the confinement 'tis under by union with the body, inspire it with the love of wisdom, and make every thing pertaining to this life agreeable, as well as modulated verse and divine songs harmoniously composed. Our natures are so delighted with music, that even infants at the breast are soothed and lulled to rest by the means." Again, says he, "Because this pleasure is so familiar and connate with our minds, that we might have both profit and pleasure, God appointed psalms that the devil might not ruin us with profane and wicked songs."

Bishop Horne, page 11, says, "there is no doubt but that the heart may be weaned from every thing base and mean, and elevated to every thing that is excellent and praiseworthy, by sacred music."

Religious harmony must be moving, but noble withal; grave, solemn and seraphic: fit for the martyr to play, and an angel to hear.—*Collier.*

The thanks and praises of men are the noblest incense that can be offered up to God.—TRISMEGISTUS.

No science is admitted into the service of God, but Music.—BEDE.

If we refer to the days of Judaism, music was exclusively appropriated to the service of God. David employed 4,000 persons to land the praises of the Omnipotent: he composed music, both vocal and instru-

* See Dr. Burchart, *Preface to Luther's Colloquia Mensalia.* Folio.

mental, as a means of inspiring his people with devotion, and drawing their thoughts from earthly things, to fix them solely on *the Most High*, which, without the aid of harmonious sounds, he was apprehensive of not effecting. Throughout the religious differences that afterwards arose, music was still considered essential towards the promotion of pious zeal;—for, says Dr. Comber, in his comment on Psalm 98, "Since the glory of God is manifested to all lands, they ought all to join in praising his holy name, and that by all due means which may express an hearty joy, particularly by all sorts of music, by stringed instruments and voices, and by wind instruments also: for music is the gift of God, and tends not only to express but to beget the affection of joy; it doth compose the thoughts, calm the mind, and put the soul into a posture of grateful seriousness: and therefore we shall find it of as early use in divine worship, as any where else; and since all ages have used it so, we may use it in more solemn places and on more extraordinary occasions, without just offence to any unprejudiced persons, especially being commanded in this and other places, of holy Scripture."

Dr. Gauden, Bishop of Exeter, in his Consideration touching the Liturgy of the Church of England, p. 35, says, "Who doubts but David, and the whole Church of the Jews, served God in spirit and in truth, amidst those joyful and harmonious noises they used with singers and musical instruments? The gift and use of music is so sweet, so angelical, so heavenly and divine, that it is pity God should not have the glory and honour of it in his service, and the church an holy comfortable use of it. That such an orient pearl may not be used only in civil conventions, or abused in wanton carrols and vain effusions, which is to put a jewel in a swine's snout—certainly the Christian Church hath more cause to rejoice, than the Jew's had."

It is to be regretted that the learned prelate suffered a slight tincture of enthusiastic partiality to shade his nervous and eloquent writings, by a little want of liberality in the concluding sentence. How differently has the pious Bishop Horne expressed his feelings on that subject. "If music," says he, page 5, "in the Jewish Church, served to enliven devotion, and elevate the affections, why should it not be used to produce the like effect among Christians? Human nature is the same, and the power of music is the same: why should there not be the same application of one to the other, for the same beneficial end, under both dispensations? Vocal music ceased not with the law: why should we suppose that instrumental music was abrogated with it? Surely the trumpet may still be blown upon our feast day; the singers and players on instruments may still make their voices to be heard as one, in blessing and thanking the Lord God of Israel.

In Doomsday-book is recorded the bounty of William the Conqueror to his bard.

Henry the Third in the 26th. year of his reign, gave 40s. and a pipe of wine to Richard his harper, and another pipe of wine to Beatrice, the harper's wife.

John of Gaunt, king of Castile and Leon, and Duke of Lancaster, granted a charter to the minstrels, bearing date the 22nd. of August, in the 4th year of Richard 2nd intitled, "Carta de roy de minstraelœ."

Philip de Valois granted the minstrels of Paris a charter in 1330.

Charles the First in the 11th year of his reign, granted them another charter, and in (Rymer's Fœdera tom. xviii p. 228.) there is a grant of several annuities and yearly pensions to Nicolo Laniere and the rest of the Royal band.

Charles the Second promoted the interest of all the surviving musicians who had been degraded and involved in the calamities of the civil war in 1642 and 1643. The king perceiving a genius for composition in some of the young people of the chapel, encouraged them and gave every assistance to cultivate and exercise it.

Chalres V. (Sandoval's Life of the Emperor) after his abdication would have the church offices accompanied only by the organ and sung by 14 or 15 Fryers who were good musicians. He was a munificent patron and friend to the science of music, and was himself so skilful, that if any of the singers made a mistake, he would instantly notice it and mark the man. He has often been discovered behind the door of his own apartment near the high altar, beating time and singing in parts with the performers; and if any one of them was out, he has been heard to call the offender names, such as red-headed, blockhead, &c. &c.

Charles the Sixth granted another charter to the minstrels in 1401, and proved himself an intelligent patron of music in retaining Apostolo Zino and Metastasio so many years in his service, chiefly to furnish dramas for music and employing the best composers of the time of all countries to set them, and every great vocal performer of good morals to sing them.

Henry the Eighth (Rymer's Fœdera) granted William Betun 20*l.* per. annum A. D. 1537 and another grant of 50*l.* per annum to the eldest of four brothers, musicians named Basam. The second had 2*s.* 4*d.* per. diem, and the two youngest 20*d.* The following regulations respecting choral music was given to the Royal household in 1526 by Cardinal Wolsey. "When the king is on journies or progresses, only six singing boys and six gentlemen of the choir, shall make a part of the royal retinue; who daylie in absence of the residue of the chapel, shall have a masse of our Ladie before noon, and on Sundaies and holidaies, masse of the daie, besides our Ladie masse, and an anthempne in the afternoon: for which purpose no *great carriage* of either vestments or bookes shall require."

Edward IV. granted a charter to the minstrels which bears date April 24th. 1469. In the "Liber niger domus Regis" and in the Harl. MSS. No 293 in the British Museum, and No. 1147, 2. 3. 11. of the Ashmol. Collect. Oxford. for the ordinances touching the king's household, made in the time of Edward the second as well as in that of Edward the fourth, there is the following account which seems to have been the origin of the Chapel Royal and King's band, and which I shall quote as a curiosity.

"Minstrelles thirteene, thereof one is Virger, which directeth them all festyvall dayes in their statyones of blowings and pypyngs to such offyces as the offycers might be warned to prepare for the king's meats and soupers; to be more redyere in all services and due tyme; and all thes sytying in the hall together, whereof some be trompets, some with the shalmes and smalle pypes, and some are strange mene coming to this Courte at fyve feastes of the year, and then take their wages of Houshold, after iiijd. ob. by daye, after as they have byne presente in Courte, and then to avoyd aftere the next morrowe aftere the feaste, besydes their other rewards yearly in the king's Exchequer, and clothinge with the Houshold, wintere and somere for eiche of them xxs. And they take nightelye amongeste them all iiij galanes ale; and for wintere seasone thre candles waxe, vj candles pich, iiij tale sheids (fire-wood cleft and cut into billets); lodging suffytyente by the Herbengere for them and theire horses nighteley to the Counte. Aulso hauing into Courte ij servants to bear their trompets, pypes, and other instruments, and torche for wintere nightes, whilst they blow to

suppore of the chaundry; and alway two of thes persones to contynewe stylle in Courte at wages by the cheque rolle whiles they be presente iiij ob. dayly, to warne the king's ridynge houshold when he goeth to horsbacke as oft as it shall require, and that his houshold mene may followe the more redyere aftere by the blowinge of their trompets. Yf any of thes two Minstrelles be lete bloode in Courte, he taketh two loves, ij messe of greatemeate, one galone ale. They part not at no tyme with the rewards given to the Houshold. Also when it pleasethe the king to have ij Minstrelles continuinge at Courte, they will not in no wise that thes Minstrelles be so famylliere as to aske rewards.

"Children of the Chappelle viij, founden by the king's priuie Cofferes for all that longeth to their apparelle by the hands and oversyghte of the Deane, or by the Master of Songe assigned to teache them, which Mastere is appointed by the Deane, chosen one of the nomber of the fellowshipe of chapelle after rehearsed, and to drawe them to other Schooles after the form of Sacotte, as well in Songe in Orgaines and other. Thes Children eate in the Hall dayly at the Chapell bord, nexte the Yeomane of Uestery; taking amongste them for lyverye daylye for brekefaste and all nighte, two loves, one messe of greate mete, ij galons ale; and for wintere seasone iiij candles piche, iij talsheids, and lyttere for their pallets of the Serjante Usher, and carryadge of the king's coste for the competente beddynge by the oversyghte of the Comptrollere. And amongste them all to have one servante into the court to trusse and bear their harnesse and lyverye in Courte. And that day the King's Chapelle remoueth every of thes Children then present receaueth iiijd. at the Grene Clothe of the Comptyng-house for horshire dayly, as long as they be jurneinge. And when any of thes Children comene to xviij years of age, and their uoyces change, he cannot be preferred in this Chapelle, the nombere being full, then yf they will assente the King assynethe them to a College of Oxeford or Cambridge of his foundatione, there to be at fyndyng and studye bothe suffytyently, tylle the King may otherwise aduance them."

Having traced music (though in an abbreviated manner) through her progressive stages, it now becomes an object of interesting inquiry whether she still maintains her hold over the passions, and if not, from what cause her decline has originated.*

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* See chap. IV. on the Abuse of Music.
chap. V. for Music of the Hebrews.

CHAPTER II.

"There's nought so stockish, hard, and full of rage,
But music for the time doth change its nature."

SHAKS. MER. VEN.

ON THE EFFECT OF MUSIC OVER THE PASSIONS OF THE MODERNS.

WITH Solomon we may exclaim—"There is nothing new under the sun;" yet it must be honestly confessed, that when an author takes up his pen, it is no very gratifying reward to discover, after ransacking the little store of brains wherewith indulgent nature has endowed him, that the darling idea which he imagined to be the genuine offspring of his own fancy, is but the differently dressed fugitive of another's. Such is likely to be the fate of those who write on music, for it is a subject that has afforded ample food for discussion: it has employed both the erudite, and those who only dabble with the Muses; and the pen which on other subjects would have remained inactive, inspired by the praises of music, has dropt the flowers of eloquence through every page. The enthusiastic lover of the science adheres to the legends of her miracles with the same pertinacity as the devotee to some relic of his favourite saint: while, on the other hand, those inclined to be sceptical argue, that centuries have been swallowed up in the immeasurable gulph of time,—that nought has remained to tell the tale of other days, save the recording voice of tradition; and that it is probable she has allowed herself the license of a few trifling embellishments. Why, they inquire, should music possess in the days of the ancients, more power over the mental and physical organs of mankind than at present? Because, we reply, in

those days she was not deprived of that proportion which constitutes the principal beauty throughout the works of nature and art. It was not by the redundancy of their ornaments, or brilliant execution, that the minstrels of old stilled the rugged passions of mankind, and moulded them to virtue and humanity. No; their melodies were very simple: it was by the use of the quarter tones, the exquisite mathematical proportions of their en-harmonic scale, the almost imperceptible rising and falling of the voice, by which the Grecians in particular (combined with their graceful gestures and style of singing) worked on the feelings of their listeners.

We are ready to acknowledge that the en-harmonic scale possessed great beauty, though now become obsolete from being too difficult for us to accomplish.* But since for our convenience, we have compelled poor music to limp in a mutilated state, does it not savour of a slight degree of arrogance in us to speak of the music of the ancients as puerile, when we neither possess their perseverance, nor are capable of doing what they have done? Why, then, do we dispute their power of affecting the mind by the influence of those nicely proportioned sounds to which our ears are strangers, when, even with our imperfect intervals, we have been, and are still, enabled to excite those emotions that evince how nearly music is connected with the soul†; how capable she is of awakening pity in the bosoms

* Hoyle, page 43, speaking of the En-harmonic scale, admits it to have been so called from its superior excellence.

"As for the En-harmonic sounds of the ancient system," says Grassineau, page 262, "most modern authors say they were so extremely nice and difficult in practice, that they were entirely laid aside."

Dr. Callcott, page 110, also says, that, "The En-harmonic was so called, from its supposed excellencies being *En-harmonic*, that is *extremely musical.*"

Avison, page 65, acknowledges the En-harmonic scale of the ancients to have been "amazingly powerful in rousing the passions: and," continues he, "this interval is equally capable, in judicious hands, of exciting terror, grief, despondency, or the contrary passions in their extremes: and the very wide difference in this case is chiefly produced from their different accompaniments and particular modulations in which they are employed." See also BROSSARD, MALCOLM, HOLDEN, &c. &c. &c.

† "Orpheus —— Paulinus, in his Hebdomades, cap. 2, lib. iii, has endeavoured to shew, after the Platonists, that man is a diapason, made up of a diatessaron, which is his soul, and a diapente, which is his

of those whom nature almost shudders to own as her offspring; and of causing the hand, imbrued in blood, to wipe the tear of penitence from cheeks unblenched by the shame of guilt; which is exemplified in the following well-authenticated fact.

Amurath IV. surnamed the valiant on taking possession of the city of Bagdad in 1637, amongst 30,000 Persians he caused to be slaughtered in cold blood after their surrender, was a famous performer on the harp, who intreated permission from those sent to massacre him, to be allowed to speak to the Sultan previous to his death. At the desired interview, the Sultan requested a specimen of his professional skill: with this he readily complied, and touched his harp so melodiously and sung in such pathetic strains the lamentations on the tragedy of Bagdad, that the hard heart of the cruel monarch being at length softened, he melted into tears, and saved both the musician and the remaining inhabitants.—Mod. Un. Hist. Gen. Biog.

The story of Stradella, composer to the Opera at Venice, whom Purcel is reported to have taken for his model, is too well known to need narrating in full.—On Stradella's flight with the fair Hortensia, they took refuge in Rome. The noble Venetian, with whom she had resided while taking lessons of Stradella, enraged at their perfidy, hired assassins to destroy them. For some time the Bravoes' search was unavailing; but at length they discovered that Stradella, was to give an oratorio of his own composition, at the church of San Giovanni Laterano. Thither they repaired with the determination of assassinating both

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body. Those frequent allusions to music, by which the ancient philosophers illustrated their sublime theories, must have tended very much to elevate the character of the art, and to enrich it with associations of the grandest and most interesting nature.

Heraclitus compared the mixture of good and evil in this world to the blended varieties of harmony in a musical instrument *(Plutarch de Animæ Procreat.)*; and Enryphamus the Pythagorean, in a fragment preserved by Stobæus, describes human life in its perfection, as a sweet and well-tuned lyre. Some of the ancients were so fanciful as to suppose that the operations of the memory were regulated by a kind of musical cadence, and that ideas occurred to it, "per arsin et thesin;" while others converted the whole man into a mere harmonized machine, whose motion depended upon a certain tension of the body, analogous to that of the strings in an instrument,—See Moore's Epistles, Odes, &c.—vol. 2., page 113.

him and his mistress as they left the church; but the beauty of the music, joined to the expressive manner of Stradella's singing, caused compassion to enter where she had never been before, and *Murder*, melted by music, forsook her prey. Following Stradella from the church, the Bravoes confessed their errand, and the miracle his performance had effected.

There is little doubt that some minds are much more susceptible of the influence of music than others; and it is those only who feel the indescribable sensations which she excites, that can enter into the effects which may be produced through her means. That melancholy, engendered either by the cares of the world, or irritability of the nervous system, has been dispelled by music, is proved by the efficient cure of Philip of Spain, which resulted from the singing of Farinelli.* Without hyperbolically dwelling upon her prowess, the numerous (and in one instance awful) vouchers of her power are too well established by the performance of the Messiah in Westminster-Abbey to admit of dispute.† In the circles of

* The effect produced by the singing of Farinelli, on Philip of Spain, bears some analogy to that of David and Saul.

The deplorable state of despondency to which the king became reduced, was such, that he refused to shave or appear in public: on the arrival of Farinelli, the queen resolved to try the effect of music, and she ordered a concert to be performed in an apartment adjoining the king's. Farinelli sang one of his best airs, which caught the attention of Philip, who was quite overcome; before he had concluded, the king ordered Farinelli into his presence, and bestowing the warmest encomiums on his talent, promised to grant whatever he might request. Farinelli seized the opportunity, and in the most respectful terms, entreated his majesty would allow his attendants to shave and dress him. The king consented; his disorder abated daily through the application of the same remedy; and a perfect cure was the result. For ten years Farinelli sung the same four airs to his majesty every night, and was so great a favourite, as to be regarded as first minister.

† There never was, perhaps, for centuries previous, such a sensation produced by music as that caused by the commemoration of Handel in Westminster Abbey. The number of vocal and instrumental performers, the solemn holiness of the place, combined with its loftiness, and large dimensions, all rendered it imposing to the feelings. Among the numerous instances of emotion which the performance produced, that of Mr. Burton, a celebrated chorus singer, was the most awful. On the commencement of "the Overture of Esther," he fainted, and in a short time, expired; a few moments before he died, he declared that the music had produced so powerful an effect on him, that to *it* alone he imputed his death.

Doctor Hallifax, Bishop of Gloucester, on the performance of the Messiah, was apprehensive every moment that he should be compelled to quit the Abbey, owing to the strong agitation he felt from the music.

private life we frequently witness the astonishing effect of music over the passions of adults and children: the strong emotions excited in the latter, even at that tender age, when it is impossible for them to know the cause, still farther illustrates that there is a chord within attuned to harmony. A very powerful instance of the emotion created by music came under my own knowledge, in the person of my much-esteemed friend Lieutentant Benjamin Bovill, of the first Regiment (or Royal Scott), whose oft-tried courage in the field of battle has not only met with deserved commendation at home, but has been rewarded also by valuable tokens of esteem from foreign powers.

I had devoted the New Year's Day of 1818 to the family of W. Sprakeling, Esq. (paymaster, Invalid Depôt, Chatham), of whom to speak, as their superior endowments merit, might seem fulsome, but the remembrance of those happy hours of mental luxury must always remain engraven on my heart. We had all assembled in the old wainscoted parlour of Restoration House, at Rochester, (formerly a palace of Queen Elizabeth,) determined to enjoy the conviviality of the season; and, I believe, a more jocund party seldom met. At the request of Mrs. Sprakeling, I commenced singing "the Vision of Belshazzar" from the Hebrew Melodies: as I proceeded, Lieutenant Bovill became much agitated,—at the conclusion of the melody, he fell into strong hysterics; and so powerfully was he affected, that several hours after, on the subject being alluded to, he turned pale, and looked so distressed, that we were apprehensive of a relapse.

When all the wheels of that huge machine, the orchestra, observes an elegant writer, were in motion, the effect resembled clock-work in every thing but want of feeling and expression. And as the power of gravity and attraction in bodies are proportioned to their mass and density, so it seems as if the magnitude of this band had commanded and impelled adhesion and obedience, beyond that of any other of inferior force. The pulsations of every limb, and ramifications of veins and arteries in an animal could not be more reciprocal, insochronons, and under the regulation of the heart, than the members of this body of musicians under that of the conductor and leader. The totality of sound seemed to proceed from one voice, and one instrument; and its powers produced not only new and exquisite sensations in judges, and lovers of the arts, but were felt by those who never received pleasure from music before.

Bishop Horne emphatically remarks that the music on that occasion "furnished the best idea we shall ever obtain on earth of what is passing in heaven."

When arranging the second number of Hebrew Melodies, I used frequently to sit at the piano-forte, with an infant on my lap, scarcely six months old. One air which I was adapting to "Herod's Lament for Mariamne," invariably caught his attention. The instant I began, he would throw himself back on my arm, fix his eyes with melancholy expression on my face, and sigh as profoundly, as if he understood every note and word. So extraordinary was the sensibility of his look and manner, while listening to that particular strain, that tears have risen to the eyes of the engraver and printers, who, while waiting for their work, witnessed so remarkable an instance of the effect produced by music on so young a child.

When residing at Kingsdown, I was in the habit of giving musical parties every fortnight, and generally composed a song for the occasion. I had selected those beautiful lines of Lord Byron, "As o'er the cold sepulchral stone." The music as characteristic of the words is plaintive. When my pupil (Miss Evans, of Bristol, a young lady of promising talent) had finished singing the song, I perceived the regards of the company attracted towards my little boy (then under four years of age) who was standing by the piano-forte, with his eyes fixed on the singer, and in the attitude of absorbed and wrapped attention; from being naturally florid, he became pale as ashes, while tears ran in quick (though silent) succession down his face; and so deeply had the music impressed him, that it was not till after the performance of several lively airs, that he recovered his usual cheerfulness.

A party of amateurs (called the Lyric Society) had met at the house of Mr. Rees, a highly respectable bookseller, in Wine Street Bristol, where I had received an invitation. When I arrived, I was struck by the strange appearance of his daughter, a child about six years of age: her agitated countenance,—her eyes inflamed, and swimming in tears, conveyed so wild an expression, that I imagined she was labouring under some febrile attack. Observing my attention directed towards her, her parents informed me it was constantly the case after particular music; and, in that instance, she had been most violently excited by Beethoven's Sinfonia in C., which had been just performed. Whilst

receiving lessons in thorough bass of her musical instructor, Mr. Bryan, (a gentleman whose theoretical and practical knowledge of the science rank him in the very first class of the profession,) whenever he struck a discord, she would burst into exclamation of delight, at the same time pressing the keys, as if unwilling to lose the sound.

As a promoter of those several virtues implanted in us for our comfort by nature, music should be encouraged. How frequently does her fascination prevent the intrusion of some more expensive and destructive pleasures; and, by affording refined and rational amusement, give cheerful variety to the enjoyments of home. Those tender ties, which cease but with existence, have often originated in her power; and even when the bonds of affection have become broken, she has assisted in the re-union of hearts, which, without her spell, had remained severed for ever.

The relative of a friend of mine, having been ordered to Devonshire for the benefit of his health, used frequently to ride out in the evening. One night as he passed a lone house, his attention was drawn towards it by sounds of such dulcet melody, that his heart became captive through his ears, and, without seeing the fair siren, he was "full fathom five" in love: he never rested till he obtained an introduction: his offers were accepted, and they married. But, alas! the waywardness of the human heart! — but a short time elapsed, ere they separated, and, for fifteen years, were ignorant of each other's pursuits. Business called him into Scotland, where his ear, when least expected, caught the sound of that voice which had formerly made so deep an impression. The affection, which had slumbered so long, revived with fresh ardour: the hour of the evening,—the similarity of situation,—and the same melody, were coincidences that struck forcibly on his heart: repentant, and trembling with emotion, he rushed into the apartment where she was, and renouncing his errors, implored her forgiveness; a reconciliation followed, and the renewal of their affection was permanent and unabated. Yet music does not deal in miracles; her finest efforts cannot inspire the breast of the pusillanimous, nor make them *assume a virtue if they have it not.* Some minds there are so leaden in themselves, that no associations of the

past,—no flashes of memory on days gone by, which music so strongly brings back, can effect on them the smallest impression. To such minds, if they should profess a love of harmony, so ill according with their barrenness of soul, I should be almost tempted to exclaim with Rousseau—"Profane not, vulgar man, that name sublime! What does it import thee to know what thou canst never feel?"* That one solitary instance, where music proves impotent in awakening the passions, may now and then creep in among five thousand to the contrary, is no disparagement to her general power; and it would indeed be an ill compliment to the greater part of mankind, to suppose that they possess not that sympathy which can be excited by sound, when even things inanimate are affected by its power.†

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* Rousseau, sous le mot Génie.

† That sound will affect things inanimate we are certain; because when we sing near a piano-forte, the strings of it in unison with the voice will immediately vibrate, although nothing visible should touch them. I have often been thus astonished at hearing sweet sounds echoing like magic from the strings of a violin or guitar; and I have in the like manner listened with pleasure to the soothing and clear vibrating sounds of a bell.

The effect of sound on glass is prodigious; window-panes and wine-glasses have been known to crack at the sound of certain notes in unison with those influenced under particular temperature of the glass.

It is well know that by placing even fifty thousand pieces of paper on as many strings of different instruments all tuned in perfect unison, or in octaves, every piece of paper will move or jump from the strings, like magic, at the blast of a trumpet, whose sound at the time should be in unison with the strings on which these papers were to be placed.

Morhoff mentions a certain Dutchman who broke a glass by the sound of his voice.

Kircher speaks of a great stone which vibrated at the sound of a particular organ-pipe.

Pere Mersenne speaks also of a certain flag-stone in the pavement of a church, which trembled at the sound of an organ as much as if there had been an earthquake.

Boyle tells us that he has often felt the stalls tremble under his hands at the sound of an organ, or voice, in a cathedral; and he has been assured that those stalls which were firmly put together, vibrated at some determinate tone.

It is reported that a famous pillar in the church at Rheims, trembles sensibly at the sound of a certain bell, while the other pillars remain motionless.

CHAPTER III.

Scared by the shepherd's threat'ning voice away,
The famished wolf thus drops his bleeding prey.

Rome, Part 1.—line 284.

Of all beasts, there's none that is not delighted with harmony, but only the ass.

ÆLIANUS, *History of Animals*. 1. 10., c. 29.

ON THE EFFECT OF MUSIC UPON ANIMALS, &c.

HORACE tells us that a wolf fled from him, which met him in the woods, as he was chanting the praises of the fair Lalagé. In Avison's Essay on Musical Expression, page 153, this is remarked to be "a poetical fib, or that he sang so ill as to frighten the savage." Now, allowing the latter to be the case, surely it must then be admitted that the wolf had good taste for music, to be so shocked by bad singing as to leave his prey.*

The same author, after saying that "the surprising powers of music, as related by several of the ancients, may justly pass for exaggerations," quotes with a witty remark, the following: (pages 156—158.)

"Being in the country one day, I had a mind to see whether beasts, as it is commonly said of them, take pleasure in music. Whilst my companion was playing upon an instrument, I considered attentively a cat, a dog, a horse, an ass, a hind, some cows, some little birds, and a cock and hens, which were in

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* It is a well-known fact that wild beasts, particularly bears, are frequently caught by the influence of music. H. Stephanus reports, that he saw a lion in London leave his meat to hear music.

the court below the window where we stood. The cat paid no regard to the music, and to judge by his physiognomy, he would have given all the symphonies in the world for one mouse:—he stretched himself out in the sun, and went to sleep:—the horse stopped short before the window, and as he was grazing, raised his head from time to time:—the dog sat him down on his hind legs, like a monkey, fixing his eyes steadfastly on the musician, and continued a long time in the same posture, with the air and attitude of a connoisseur:—the ass took no notice at all of us, munching his thistles very demurely:*—the hind set up her large broad ears, and seemed extremely attentive:—the cows gave us a look, and then marched off:—the little birds in a cage, and in the trees, strained their throats, and sang with the utmost eagerness; whilst the cock minded nothing but the hens, and the hens busied themselves in scratching the dunghill."

Now, I am disposed to believe that the ancients could speak truth as well as the author of this anecdote, who acknowledges that the horse "raised his head from time to time" to express his approbation at the musical performance, even at the time he was enjoying the luxury of a field of clover, as delicious to his appetite (if he possessed an epicurean taste) as the contents of the calapash and calapee to that of the gourmand.

That horses are fond of music, we have many convincing proofs in addition to their neighing and prancing at hearing the sound of a military band:—the effect of music upon them has been noticed by Aristotle and Shakspeare; the former affirms that actual madness in horses may be cured by the melody of flutes: and, says the latter, "music will put a stop to the gambols of a herd of wild unhandled colts."

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* This was by no means polite—but notwithstanding the animal's indifference, which in this instance corresponds with the opinion of Ælianus respecting their contempt for melodious sounds—we are informed by Leo Africanus, that asses may be taught a kind of dance, in which they will keep perfect time to music; and Gesner asserts, that he himself was witness to some very singular actions of one of these trained asses. He says that whilst the ass continued to dance, he three times changed the time, and adopted that of a new air which was played to him.

For do but note a wild and wanton herd,
Or race of youthful and unhandled colts
Fetching mad bounds, bellowing and neighing loud,
(Which is the hot condition of their blood,)
If they but hear perchance, a trumpet sound,
Or any air of music touch their ears,
You shall perceive them make a mutual stand;
Their savage eyes turn'd to a modest gaze
By the sweet power of music."—*Merchant of Venice, Act* v.

While a lady, whom I have the honour to know, was playing on the piano-forte in a room, the window of which looked into a paddock where several horses were grazing, the animals left their food, and drew towards the window, remained there apparently pleased, rubbing their heads against the paling and occasionally stretching their necks over it as if wishing to approach the sound still nearer: on the music ceasing, the horses gradually dispersed, and began grazing as before.

Lady Caroline Lamb assured me, that whenever her beautiful black mare, so well known in London, heard an organ, hurdy-gurdy, or any musical instrument, it began to dance, and her ladyship was frequently obliged to stop and indulge the animal's predilection for the united accomplishments of Terpsichore.

Cows are not to be despised for very mean taste, when we are told that the Swiss draw them together by singing the Ranz des Vaches, as a huntsman would his hounds. Major F....r, (an excellent amateur,) happening to be on the spot when the cows were running from all parts of the fields towards the sound of the music, was so struck with the extraordinary effect on them, that he could not refrain from writing down the melody as the herdsman sang it. The notes were handed to me by a friend, but I have mislaid the MS.*

The disposition for music in dogs cannot for an instant be doubted by those

* Mr. Southey in his letters from Spain says, the carts of Corunna make so loud and disagreeable a creaking with their wheels for want of oil, that the Governor once issued an order to have them greased; but it was revoked on the petition of the carters, who stated that the oxen liked the sound, and would not draw without its music.

who have ever witnessed the sagacity of an animal of that species, belonging to the celebrated Steibelt; as a parallel to which I must mention the surprising symptoms of ear for harmony displayed by a little pug dog of my own. This creature would run about the room in ecstacy of delight at the sound of any lively strain; but whenever I performed a slow melody, or Dussek's music, opera 15 in particular, he would seat himself near the piano-forte, prick up his ears, and listen with apparent strict attention, until I came to the 48th bar: when, at the instant I struck the discord, he would howl miserably, droop his tail, and crawl under the chairs and tables in seeming agony, as if, by hiding himself, he could avoid the discord that rang in his ears.* Although the grimalkin of the party before mentioned evinced no inclination to be disturbed by sweet sounds from still sweeter slumbers, cats have been known to express fondness for music as well as dogs. And to add to the many anecdotes in support of the disposition for music in these scourgers of mice, I will narrate the following:—

One morning, while Domenico Corri was giving his able instructions to a lady of my acquaintance, in the course of the lesson, he had occasion by way of example, to swell a note, and its progress being of rather extraordinary length, it particularly affected the aural faculties of a fine cat that had been listening to the previous part with apparent pleasure, stretched out in agreeable indolence by a good fire. As the note swelled into loudness he gradually arose, his tail enlarged, the hairs of his back became erect, and he fixed his eyes, with a look of terror and astonishment, on the object that caused his discomposure; every increase of sound evidently wound the sensations of grimalkin to a higher pitch, and, with the climax of the note, vanished his last spark of forbearance, for he made but one bound to the door, and cried most piteously to be released from listening to the powers of the son of Apollo.

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* In this instance my dog's good breeding ought not to be questioned, since we are told in Linnæus's characteristic picture of dogs, as modified by Mr. Daniel, that it is usual for them to howl most lustily at the sound of certain notes in music.

The hind, it appears, was exceedingly fond of music, for she "set up her large broad ears, and seemed extremely attentive" to the concert alluded to. We may here add that Playford, in his "Introduction to the Skill of Music," says, he met a herd of stags upon the road to Royston, about twenty in number, following a bagpipe and violin; as long as the music played they went forward, but the moment it ceased, they stood still; by this means they were brought out of Yorkshire to Hampton Court.

There is a singular anecdote related by Eastcott (page 84) corroberated by indisputable authority, of a hare so far forgetting the timidity of her nature, that, fascinated by the singing of five Choristers on the banks of the river Mersey, in Cheshire, she left her retreat, fearlessly approached the spot where they were sitting, and appeared delighted with the music. The choristers, astonished at the singularity of the circumstance, determined to discover whether the visit was paid to them, and ceased singing; upon which, the hare began deliberately to return; but, on their re-commencing, she immediately, with much apparent satisfaction, resumed her former post, nor left it till they had finally concluded.

At my late residence in Alfred-place, Kingsdown, where neither rat nor mouse had ever been seen, to my great annoyance, after I had lived there a short time, my apartment became completely beset by them; and so impudent were these little animals, that (notwithstanding my cat and trap did infinite execution daily) they would deliberately make their entré, with as much independent nonchalance as if invited. I at length became so disgusted at the sight and smell, that I left the house; and, after having been assured that no mice were ever seen or heard at Vincent-place, Durdham Down, I fixed by birth there; but, alas! like the poor Frenchman, I was doomed to be annoyed, for I had scarcely been there a week, before, to my astonishment and chagrin, "Monsieur Tonson came again;" in short the little wretches, as usual, did ample justice to my bread and cheese. My next door neighbour, the respectable widow of an officer in the army, often expressed her surprise that we should be the only family who were ever plagued by mice, and she has since written to say that not a mouse visited the house after

we left it. In fact, music was the charm that enticed them; it was the constant singing and performing on the piano-forte that proved the magnet of attraction.*

Stedman, in his expedition to Surinam speaks of certain negroes who by their singing charm down from a tree particular serpents which wreath about the arms, neck, and breast of the singer, listning with seeming extacy to the melody.

Buffon also declares that in India there is nothing more common than dancing serpents. When their keeper sings a slow tune, they seem by their heads to keep time; when he sings a quicker measure, they appear to move more brisk and lively.

The effect of musical sounds upon camels is very extraordinary—when they become fatigued in crossing the deserts, their drivers sing in *trio*, and are joined in full chorus by all those who possess musical voices—this has so surprising an effect in renovating the camels, that they proceed on their journey with apparent cheerfulness.

I have read somewhere of two wild antelopes that came from their woods to the place where a more savage beast, Sirajuddaulah, entertained himself with concerts, they listened to the strains with an appearance of pleasure, till the monster, in whose soul there could be no music, shot one of them to display his archery.

Birds are nature's choristers, and, according to their kind, each has its own peculiar note of exquisite harmony, accurate, beyond the reach of art; by the superior perfectibility of their sounds, (which we cannot truly imitate,) they shame us for our arrogance and presumption. As creatures of imitation, when departing from their natural note, they blend it with that of art, they afford a lesson of what may be acquired by perseverance, that all powerful friend of science, who,

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* Bonnet, in his history of music, says, that an officer being shut up in the Bastile, had his flute allowed him; upon which, after playing awhile, the mice came issuing from their holes, and the spiders suspending themselves by their threads, assembled round him to enjoy his melody.

Sir John Hawkins gives an extraordinary anecdote of a similiar circumstance.

The Abbè Olivet also describes the taming of a spider by the sound of a bag-pipe.

like the good Genius of a fairy tale crowns her favourites with pre-eminence; and it is desirable to impress on the mind of the student, that there is no task, however arduous, which emulation, combined with industry, cannot accomplish, where the natural organs are not defective.* Ere I bid the feathered tribe adieu, I cannot refrain from subjoining a curious account of the *swan;* its veracity I leave to the choice of my readers to believe, myself never having heard such a "little foolish fluttering thing" cantate.

The swan was by the ancients consecrated to Apollo, from the belief of its singing melodiously when near expiring. In aid of this opinion, Pandasius affirms, that he had often heard swans sweetly singing in the lake of Mantua, as he was rowed up and down in the boat; and Aldrovandus the Bolognese, who died so late as the beginning of the seventeenth century, and who was, perhaps, one of the most inquisitive men in the world, in respect to natural history (though, perhaps, with more credulity than belongs to this sceptical age,) says,

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* "The music of the birds was the first song of thanksgiving which was offered on earth before man was formed. All their sounds are different, but all harmonious, and all together compose a choir which we cannot imitate."—*Westley's Survey of the Wisdom of God in the Creation.* 1, 149.

Among the birds of Tonquin, is a species of goldfinch, which sings so melodiously that it is called the celestial bird.—*Gosier.*

The nightingales of Vallachia are said to be inspired by its groves to sing elsewhere unmatched.

Mr. Barrington observes, that some passages of a song, in a few kinds of birds, correspond with the intervals of our musical scale, of which the cuckoo is a known instance. And, says Mr. Barrington, among the many causes why the general song of birds cannot be reduced to a musical scale, is partly because their intervals are commonly so minute that we cannot judge of them from the gross intervals into which we divide our octave.

Some kind of birds possess the imitative faculty in perfection. During a short pause in conversation at Mr. Braham's villa we were startled by a loud voice exclaiming with marked familiarity, "Come, Braham, give us a song." The delight of the company was only exceeded by their astonishment and admiration—when they discovered that the great singer had actually been called upon by his *Parrot.* The creature, however, finding her request slighted, most graciously commenced "God save the King," and sang it through in a clear warbling tone, à la Braham. Gardener in his entertaining "Music of Nature" mentions Col. Kelly's parrot, which, on being desired to sing, replied, "I never sing on a Sunday." "Never mind that, poll; come, give us a song." "No, excuse me, I've got a cold; don't you hear how hoarse I am?"

that even in other times, and on other occasions, he is assured, beyond all doubt, that nothing was more common in England than to hear swans sing; that they were bred in great numbers in the sea near London, and that every fleet of ships that returned from their voyages from distant countries, were met by swans that came joyfully out to welcome their return, and salute them with a loud and cheerful singing.*

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* See Mr. Ireland's *Picturesque Views of the River Thames.*

In the 12th fable of Edda, Niord, who took to wife of Skada, the daughter of the Giant Thiasse, says, when complaining of dwelling among the mountains with his wife, "How I hate the abode of the mountains! there we have nothing but the howling of wolves, instead of the sweet singing *swans*, who dwell on the sea-shore." The translator in a note observes, "It is very remarkable, that the ancient Icelandic bards should have got hold of the fabulous opinion of the swan's being a singing bird, which so generally prevailed among the Greek and Roman poets. There can be no mistake about the bird here, for the Icelandic words are the same with our English *sangui suana.* The song or singing of swans, *cantus* cygnorum."

Orpheus was torn in pieces by women, because their husbands deserted them in order to follow his enchanting strains; for which reason, in the vision of Herus Pamphilius in Plato, Orpheus's soul passing into another body, is said to have chosen that of a swan, a reputed "musical animal" on account of the great hatred he had conceived for all women, from the death which they had inflicted on him. Plutarch assures us that even in his time the Thracians stigmatized their women for the barbarity of this action. According to classical writers, Orpheus, with his lyre in his hand, entered the infernal regions in search of Eurydice, and gained an easy admission to the palace of Pluto. His *Sable Majesty* was charmed with the melody of his strains, and both him and Proserpine were moved with his sorrow, and consented to restore to him Eurydice conditionally, that he did not look behind him until he had reached the extremest borders of hell. Orpheus was now in sight of the upper regions of the air, when, forgetting his promise, he turned to look at his lost Eurydice. He saw her, but she instantly vanished. He attempted to follow her, but was refused admission: his only consolation was to soothe his grief at the sound of his lyre, in grottos or on the mountains. The Thracian women whom he had offended by his coldness to their amorous passion, tore his body in pieces and threw his head into the Hebrus, which continued to articulate the word Eurydice as it was carried down the stream into the Ægean Sea.

Some say that he died of grief for the loss of Eurydice: others declare that he was killed by a thunder-bolt: whereas, according to Warburton, it appeared from the inscription on his monument at Dium, in Macedonia, that he was struck dead with lightening, the envied death of the reputed favourites of the gods."

Apollodorus maintains that Orpheus was buried at Pieria in Macedonia. The inhabitants of Dium boasted that his tomb was in their city: but the people of Mount Libethrus in Thrace claimed the same honour, and say that the nightingales which build their nests near his tomb, sang with greater melody than all other birds.

CHAPTER IV.

'Tis said, and I believe the tale,
Thy humblest reed could more prevail,
Had more of strength, diviner rage,
Than all which charms this laggard age;
E'en all at once together found
Cæcilia's mingled world of sound—
O bid our vain endeavours cease,
Revive the just designs of Greece;
Return in all thy simple state!
Confirm the tales her sons relate.

COLLINS.

ON THE ABUSE OF MUSIC.

SOME late attempts have been made to underrate the musical knowledge of the ancients, by persons who must, at the time, have been conscious that they possessed no data whereon to ground their discoveries. When we are aware of the fact, that the *melopeia* of the Greeks was reduced to a certain number of modes and as many divergent classes, which embraced *every possible subject in poesy* to which they might be applicable, we have no right, I humbly submit, to question their *science*, and to suppose its reported effects as derivable only from primordial ignorance and superstition. Considering the stupid, sing-song, and ineffectual efforts of so many modern composers, it would indeed be well, if the laxity, so prevalent in this branch of the art, were compelled by the iron hand of science, into something analogous to the *hypatoides*,* *mesoides*,† and *netoides*‡ of those who have been so unjustly decried!

The extraordinary influence of music over the ancients, is, by some, asserted to have proceeded from their want of mental cultivation; we are assured that,

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* Deep sounds. † Middle sounds. ‡ High sounds.

being in a state little better than barbarism, their passions were easily excited. It is an incontrovertible fact, that savages are much more violent in expressing their feelings than the enlightened, but we surely cannot look on *Eric*, King of Denmark, *Alexander the Great*, and others, exactly as barbarians;* perhaps,

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* Plutarch relates that Antigenides, the tibicinist, (a piper,) playing before Alexander the Great, in a measure of time distinguished as the harmation mood, inflamed the hero to such a degree, that, leaping from his seat, and drawing his sword, he, in a frenzy of courage, assailed those that were nearest to him.—*In Orat.* ii., *De Fortun. vel Virtut. Alexandr. Magn.*

According to Hesychius, the harmation air had the title of Αρματιος Νομος, from its imitating the rapid motion of a *chariot wheel*, or from its fire and spirit being proper to animate the horses that draw the chariot during the battle.

Timotheus, also, by a certain strain of modulation, fired Alexander's temper to that degree, that, forgetting himself, he, in a warlike rage, killed one of the company, and, by a change of the music, was softened again to a bitter repentance of what he had done.

When Eric, King of Denmark, surnamed the good, returned to his kingdom in 1107, a musician asserted, that by the power of his art he could make the sad cheerful and the cheerful sad, and even drive them into raging madness, Eric challenged him to the trial, and in the paroxysm of frenzy into which the performer threw the monarch, he killed four of his guards. Grieved at what he had done, he made all the recompense he was able to the relations of the deceased, as an expiation of his crime, and determined to undertake a pilgrimage to Jerusalem.—*Soto Grammaticus, in Hist. Den. Edit. Basil*, lib. xii. p. 113.

Olaus Magnus, who tells the same story, says that he afterwards died in the island of Cyprus.

Hieronymus Magius informs us, that Cardinal Hippolito de Medicis, in 1564, being a legate in the army in Pannonia, when the troops being about to engage, and the alarm was sounded by the trumpets and drums, was so inflamed with a martial ardour, that, girding on his sword, he mounted his horse, and could not be restrained from charging the enemy at the head of those whose duty it was to make the onset.—*Var. Lect. seu Mishell. Venet.* 1564, lib. iv. chap. 12.

At the celebration of the marriage of the Duke of Joyeuse, a gentleman was so transported with the music of Claude le Jeune, performed at that solemnity, that he seized his sword, and solemnly declared, that unless prevented, he must fight with some one present; but a sudden change in the music calmed him. —*Bayle, Art. Goudmel, in note.*

The Corybantes (priests of Cybele) were so much affected at the sound of flutes and drums, that they danced and capered about in the most frantic style. Catullus, in his poem called Atys, gives a beautiful description of them, representing them as madmen. Accordingly Maximus Tyrius says, "that those possessed with the spirit of Corybantes, as soon as they heard the sound of a flute, were seized with an enthusiasm, and lost the use of their reason; and hence the Greeks use the word χορυβαντων to corybantize, to signify a person's being transported or possessed with a devil.

bating a few extravagances which would appear somewhat singular in this age of refinement, those renowned personages were as civilized as many of the present day; and, if not, it would really be preferable to remain in happy ignorance, rather than, through superior polish of ideas, become insensible to all the genuine and delightful charms of music. It would certainly seem ill-bred to run your neighbour through the body from pure love of harmony;—education may be permitted to check such over-fondness for the musical art. But it affords a strong proof of the amazing expression given by singers of former times, that they should have had power to excite the passions to such a pitch of enthusiasm. It is to be hoped that, even in these days of wisdom and erudition, martial music still retains sufficient mastery over the passions to rouse the disposition for bravery and magnanimity; and that cheerful strains, dispelling the gloom of sadness, are potent enough in themselves to banish ennui, and send the blue devils to their proper regions; while pathetic airs, on the contrary, softening the most obdurate heart, can, with equal sway, awaken indefinable and mixt sensations of tenderness where, without their influence, the gentler feelings would have remained for ever dormant. But, if music no longer possesses such control over the mind as in the days of our ancestors, it is natural to inquire from what cause the decay of her power has arisen. Two opinions only, can be advanced; namely, that the ancients either knew *more* or *less* than ourselves; if the former, it would become us to search for the depth of their science; if the latter, it is to be lamented that with our greater knowledge, we do not make so good a use of it.

Since the days of the ancients, music has exchanged her more serious attributes and garb of dignified simplicity, for the light and gaudy trappings of frivolity and extravagance. The eager thirst for variety in her followers, proves that her powers, if not diminishing, are suffered to slumber, and that her energies have dwindled into nothingness. Every candid and sensible person must acknowledge that good music, like good poetry, will stand the test of ages; but it is not the light ephemeral production, devoid of genius, whose puerile insipidity nauseates the ear of taste, that can hope for so glorious a place in the annals of posterity.

For some years past there has been (if I may be allowed the term) a *dandyism* in music, which imperceptibly influences the judgment of the inexperienced, and unfits the mind for severer study. A slight knowledge of thorough-bass, and a superficial acquaintance with the first rules of composition, are frequently deemed abundant qualifications for a composer. Half a dozen stanzas to Emma's eyes, Julia's lips, &c., arranged trippingly, and interspersed with a few slurs and unmeaning semitones to die on with all the mawkishness of false expression, are sufficient to captivate the vitiated taste of many, until, like children who have been indulged with an excess of sweets, they turn satiated from the cloying banquet.

Music is designed for nobler purposes than merely to please the ear; she is intended to speak to the judgment. But, unaided by good poetry, her spell is partly broken, and the bright wreath of her fame droops and withers. Pure composition unites music and poetry in indissoluble bonds; and so intimate is their connection, so equal their value, so indispensable the strictness of their union, that the rules of sense and propriety render them the echo of each other: but, should we feel disposed to shew a preference to either, it would be on the side of poetry, to which, on the strictness of justice, the true object of composition should render music, in some degree, subservient. It is to a departure from this legitimate purpose of composition that music owes at present, the decline of her influence over the passions.

Serious mischief also originates with teachers who take upon themselves the title of *masters* or *professors of singing*. This science is often adopted as a profession by those who after a few months' instructions, fancy themselves fully adequate to impart their knowledge, under the form of lessons, to others.

> So modern 'pothecaries taught the art
> By doctor's bills to play the doctor's part;
> Bold in the practice of mistaken rules,
> Prescribe, apply, and call their masters fools.—POPE's *Essay on Crit.*

"Every one teaches," says Tosi, "I do not mean the first rudiments only, that would be an affront to them; I am now speaking of those who take upon them

the part of legislator in the most finished part of singing. So mischievous a pretension prevails, not only among those who can barely be said to sing, but among the meanest instrumental performers; who, though they never sung, nor knew how to sing, pretend not only to teach, but to perfect, and find some who are weak enough to be imposed on."

A friend told me of a lady, who, in his presence, was anxiously waiting the arrival of her daughter's Italian singing master. She had been extolling his amazing abilities in the warmest terms. He was a foreigner, and that alone was a powerful testimonial of his talent. When he made his entrance, to the infinite astonishment of the gentleman who related this anecdote, he immediately recognized in this eminent singing master, a once noted performer on the pandean pipes!!! nevertheless, the wandering minstrel no doubt had as great a claim to capability as a teacher of singing, as many of our chorus masters, who profess to follow the same ennobled profession.

In detailing this, I have no desire to depreciate the abilities of foreigners; for it is to them that music, both vocal and instrumental, is indebted for some of her noblest works; nor do I wish it to be imputed to me that I advocate an *aristocracy* in the arts; on the contrary, it gives me much pleasure to bring before the reader a few instances of those, to whose rise in public estimation, poverty and low birth have not been an obstacle. We will begin with the ancients; among whom there was one Phrynis, a celebrated musician of Mityline: he flourished about 438 B.C. and was originally *cook* to Hiero, king of Sicily: he obtained the first prize at the Panathenæa at Athens, and added two strings to the lyre then in use, his predecessors having used only seven.

Madame Banti sang at the common *cafés* and *cabarets* on the continent, and might have continued to delight the domino players and quaffers of Mocha, to the end of her days; had she not been introduced to a concert in Italy, and arrived at such fame, that she was subsequently engaged, in 1777, at a salary of 800*l.* per annum.

Even the humble office of scouring steps is not incompatible with a favourable

display of vocal talent. Mrs. Kennedy, for instance, was so employed while trilling with all the recklessness of a light heart some favourite air; and, being heard by a professor of eminence, was translated to the stage in the character of Patrick in the Poor Soldier.*

From the stall of a cobbler issued the deep mellow voice of Tinney, our late bass singer, who gave up his *awl* in order to arrive at fortune, through the adventitious patronage of Mr. Astley.

Like the stage, singing is frequently embraced as a profession, when all other resources fail; and thousands are weak enough to imagine, that two of the most difficult sciences are to be learned almost in a day. Can we, therefore, be surprised that so many singers fail to arrive even at mediocrity, when the very gift that nature has bestowed on them is perverted by the bad instruction which they receive? How is it possible that the mere violin, or pianoforte player, who sets up for a teacher of singing, can do justice to his pupil, when he is himself deficient in the very requisites which make a master?

Boethius would not honor him with the name of musician, who, in a servile manner only, practised music mechanically with his fingers or voice; but the man alone who possessed the science of music by reason and speculation. Musicians among the ancients were poets, philosophers, and orators of the first class.† "And it seems," says Rousseau, "that to mount to elevated expression in oratorical and imitative music, the human passions and the language of nature must have been made a particular study. However, the musicians of our times,

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* I am far from desiring, by this anecdote, to encourage every kitchen and chamber maid in her *shrieking* propensities; and of this intention I pray the heads of families to exonerate me. I am further urged to this justification, by recollecting an advertisement for a servant which appeared in the *Times*, wherein it was stipulated that "she must not be acquained with the airs in Der Frieschutz."

† Amongst whom may be classed, Pindar, Antigenides, Dorion, Tellis, Thaletas, Eumelus, Archilochus, Tyrtæus, Terpander, Mimnermus, Stesichorus, Simonides, Bacchilydes, Pylades, Timotheus, Anacreon, Æschylus, Sophocles, Euripides, Theocritus, Anthes, Polyodes, Zenodemus, Zenocritus, Thelesilla, Rhianus, Ibycus, Pythagoras, Lasus, Aristoxenus, Didymus, Ptolemy, &c.

bounded for the most part by the practice of notes and a few passages, will not, it is hoped, be offended, if we should not hold them to be great philosophers."

Great merit is due to the man, who, by dint of perseverance, becomes proficient on any instrument, but facility and precision of finger require no genius to accelerate their improvement; it is mechanical, and the instrumental performer is only a deputy whom genius employs to exhibit her works, but certainly not with the embellishments of a mountebank. It is not requisite that, to shew the steadiness of his hands, the performer should hold a shilling or a glass of wine on the back of them while playing a concerto, though the vitiated taste of many who are desirous of being considered profound judges of the science, has bestowed rapturous encomiums on such amazing exploits of skill, because they are within the compass of their own limited understandings.* Yet these humble lacqueys of music, whose knowledge extends little beyond common time and a few surprising manœuvres, and the equally untalented connoiseur, whose want of capacity renders him incapable of appreciating either the sublime or pathetic, presume to cavil at the works of Handel, Haydn, and Mozart ——. Fie! fie! hide your diminished heads; go, study and learn more, and, by a knowledge of your own

* I have no desire to appear immaculate, and must, therefore, in candour acknowledge myself to have been guilty of the same error. That incorrigible and most imperious gipsy, Necessity, compelled me, after having given several concerts, through the principal towns in South Wales, (where the means of satisfying nature did not equal the excellent appetite which the air of the mountains gave to me and my companions,) to exhibit in the legerdemain fashion, rather than return home more visible in bone than in flesh. I announced my intention of performing a concerto on the pianoforte with the keys covered with green baize; and further engaged to play extemporaneous variations to whatever melody should be presented to me at the moment by any of the company. The plan succeeded; what the best music could not effect, novelty did, and I thanked the green baize for lining my purse, though it gave a sting to my conceit; for I must, in honest truth confess, that while my astonished audience loaded me with applause for my surprising dexterity, I felt that I only wanted a full bottomed wig, and a merryandrew, to render the scene complete. "In my mind's eye" I fancied that the genius of music looked frowningly upon me, and I would fain, as a propitiation of her displeasure, have invited her to a substantial supper, which proved the reward of my feats of agility.

ignorance, show that modesty is not quite extinct in your bosoms. There are those, no doubt, who on reading this, will think their claims to notoriety treated too lightly; be it so; for, as this work is intended to instruct those who wish to learn, and to convince those who fancy they know a great deal, that they really know nothing, and as it is written for the gratification of the intelligent reader and not for a certain class of "musicians who neither know how to reflect nor how to think," flattery must yield to truth. There is no particular difficulty in teaching the solfeggio, to raise and fall a note, to swell and die away, and even to add a long flourish, no matter where, provided its multitudinous turnings catch the ears of the spectators, until, alarmed at the singer's wanderings, they fancy he will never come back.* But, unfortunately, these are not exactly all the requisites quite necessary to make a singer; and, for the benefit of those who teach, and those who learn, it may be advisable to enumerate a few of the essentials required of the instructor in singing. In the first place, he should possess a knowledge of the world, and a general share of information beyond mere acquaintance with minims and semibreves; for if he has not some education, joined to natural capacity, so as to enable him to form a just conception himself of an author's ideas, he can never enter into their spirit sufficiently to impart them to others. He should likewise be endowed with penetration to develope the various dispositions with which he may meet in his professional career; for the system of instruction that is pursued successfully with some, may retard the progress of others. Those who are timid and feel no reliance on themselves, by meeting with kindness and encouragement, are enabled to exert their abilities; but harshness, by depressing their spirits, damps all desire of emulation, and the

* I once saw a witty critique on an eminent singer, who, from a mistaken desire to please the million, was often, against his better judgment, extravagantly profuse in his cadences. It ran, to the best of my recollection, thus: "The house was crowded, and excessively hot: finding myself overpowered by the heat, I took a walk round Covent-Garden to cool myself; when I returned into the theatre, to my utter astonishment, I found Mr. * * * * * * just concluding a cadence on the note on which he was pausing when I quitted the theatre to refresh myself."

master and pupil part in mutual dissatisfaction. Great fear, excited by teachers in any branch of science, proves a powerful drawback to perfection. Instruction should be made a source of pleasure and entertainment, and the respect and confidence, unmingled with dread, entertained towards the master, is the best security of the ultimate improvement of his scholar. But futile are the most strenuous exertions of the former, if not aided by assiduity and docility in the latter; particularly if his views tend either to the concert or the stage.

The task of a professional singer is much more difficult than that of an actor; and his success, therefore, merits far greater commendation. The latter, when arrived at any degree of eminence, is not expected to move out of a certain sphere in his professional duties; but the former, if aspiring beyond mediocrity, is called upon for the delineation of all the passions in the various departments of the science, for elocution is quite as requisite in singing as in acting.* The sublime, the pathetic, the playful, the amatory, are all within the range which the singer is expected to acomplish, and that ably; for the public, like a capricious lover, look for endless variety, and the singer who has not perseverance and tact enough to produce novelty, and lead them to expect that more is in reserve, will find the end of his labours rewarded by neglect. This is what a singer *should be,*—rising like a phœnix from its ashes, to soar again into life, and show what may yet be done by the power of song. Alas! only one amongst the numerous living candidates for vocal fame on our English stage

* I am sorry to say, that actors too generally deserve the stigma that attaches to their profession. It cannot be denied that they have little good faith, less truth, and no disinterestedness: on the other hand, they are absurd, vulgar, or unchaste in conversation, and arrogant or designing in manner; further, they are profuse yet mean, and have in possession *one* only decided quality—they can *hate*: hence the proverb, "He hates with a hate known only on the stage." There are many honourable exceptions it is true, but they only prove the rule.

A certain performer's condemnation of the "Hunchback" is in proof of more than one of the above delinquencies. "There are too many good characters," said he, "there should only be *one*! If it succeeds, *I'll eat my hat!!!*" When the play succeeded so unboundedly at Covent Garden, a wag caused the critical histrio's *hat to be served up to him on a tray*.

possesses that nameless and entrancing spell which fixes the undivided attention of his auditors, when elevated above the vain desire of drawing applause from the million, he exercises his own inimitable taste, and discards those meretricious ornaments that are unworthy of so perfect a master of his art. But the florid style adopted by this eminent singer has contributed as much towards producing failures in beginners who attempt to tread the same path, as the ignorance of masters, and the rapacity of managers. Ambition is the rock that proves fatal to many; all aim at being great, without considering whether nature has endowed them with the means; and they imagine, if able to execute a few cadences, that the important task is accomplished. This is, indeed, attempting to reach the summit before they have attained a firm footing on the base; and, after climbing a few steps, they sink into the abyss of oblivion, which their own conceit or the folly of misjudging friends has prepared for them. But these imperfect singers, who, if possessed of more humility, might have risen by degrees to super-eminence, all tend to injure the public taste, and, by their feeble efforts, to occasion an indifference towards music. They who can remember Mara in her zenith, look back with regret; and they whose age does not permit such a reminiscence of omnipotent talent, feel even doubtful whether music could ever have possessed so strong a hold on the passions as is detailed by the ancient writers. We cannot, therefore, be astonished that novelty has become the grand object of attraction. Every thing new is considered valuable, with the exception of wine and china, and the exquisite compositions on which the listener has hung with that intense rapture which could only be excited by the proper emphasis and expression of the singer, are now heard with apathetic indifference, because the fire that dwelt in the performance is heard no more.* Tradition informs us

* "We are to consider, that music with the ancients was of a larger extent than what we call music now-a days; for poetry and dancing (or comely motion) were then accounted parts of music, when music arrived to some perfection: what we now call music, is but what they called harmonic; which was but one part of their music, (consisting of words, verse, voice, tune, instrument, and acting;) and we are not to expect the same effect as of the whole.'—ALGAROTTI, page 65.

that singers used to look and feel what they executed. If the song expressed revenge, they darted forward as if their victim were feeling the power of their vengeance; whether the music treated of love, affection, courage, or despair, all received their appropriate animated expression. If this statement be correct, we cannot consider either the performance or taste of former times so very contemptible. But if the conception of harmony in all its branches which then prevailed was erroneous; if to make the poet the first consideration, and to render music subservient to reason, by which it was imagined that both received additional charms, was an error; and if graceful acting is a useless appendage to the vocation of the singer; then, indeed, do we excel ancient times in a superlative degree; for our theatres teem with automatons from whom the voice issues mechanically, so happy in themselves that their looks say 'admire me,' and so anxious to catch the eyes of their friends in the boxes, that they have room for no other care; so apprehensive of spoiling the agreeable simper which constantly adorns their faces, that whether burning with rage, expiring with despair, a prey to love, or fired by valour, they preserve the same calm imperturbable equanimity of countenance.

The avarice of some of our less than quarter-gifted singers, is in an exact proportion to their abnegation of talent, raised by a *pretty leg* or a dimpled cheek, to the metropolitan boards, they have the modesty to ask sums for their engagement that completely throw into the shade even the salaries of the Greek mimographic chanters so patronised by the dissolute Tiberius. Nor is this all, the *song-manufacturer* is laid under contribution to the extent of from 20*l.* to 30*l.* for each song as a bribe for procuring a trial: and as the rule is invariable, it of course follows, that the *merit* of *any* composition must kick the beam, unless a certain quantity of gold-dust be poured in to establish an equilibrium.

It is, however, solacing to know, that the *composers* who lend themselves to this most corrupt traffic are destitute of *every requisite* for the elaborations of art! and therefore by a re-action on the part of the public, it is to be hoped that the productions of Martini, Storace, Shield, and Bishop may, ere long, be permitted

to re-assert the superiority of feeling and erudition over fustian and common place.*

Another egregious evil is in the arrogance of these feeble singers taking upon themselves the liberty of adapting to their limited compass of voice, the airs of old established operas, by occasionally cutting out whole bars and substituting passages foreign from the composer's intentions, merely to display particular tones on which they imagine they can show off better than upon others. It would be well for them to bear in mind that

"Between the singer and musician
Wide is the difference and condition,
The one repeats, the other knows
The sounds which harmony compose:
And he who acts without a plan,
May be defined more beast than man.
At shrillness if he only aim,
The nightingale his strains can shame:
And still more loud and deep the lay,
Which bulls can roar and asses bray.
A human form 'twas vain to give,
To beings merely sensitive,
Who ne'er can quit the leading string,
Nor psalm without a master sing."†

But love of money, even more than ambition, is the instigator of human action, the imperceptible spring which guides every movement. Love of money, too, often induces the master, should he gain a pupil with a good voice, to instruct the young adventurer superficially in one or two operas:—the plan succeeds, and, for a time, the multitude are astonished; but incapable, from want of science and experience, and frequently intoxicated by success, the candidate becomes too

* "If our singers were well instructed in their mother tongue, were taught the use of graceful action, were properly initiated in the knowledge of music, and above all, were under due submission to good composers, what then should hinder our hopes of having revived amongst us that manner of singing which penetrates the soul?"—Algarotti, page 64.

† See Guido's prologue to his Antiphonarium, (apud Gerburtum, tom. II. p. 68) see also his Micrologus "Deconstitutionibus in Musica."—British Musæum, No. 3199.

opiniated to profit by instruction, (nay, sets up as a teacher,) public estimation is lost, and the manager discovers, to his infinite mortification, that he has made a bad bargain. But the master, meanwhile, enjoys the substantial reflection that he has secured an ample remuneration to himself for the time his pupil has to remain with him; and the poor singer, laid upon the shelf, finds the half of a good salary for two or three years an insignificant compensation, when placed in the balance against the annihilation of every brilliant hope of success.

It is to the unfeeling avarice and various stratagems employed by managers, that many a novice is indebted for a failure. The petty tyrant of his own territory, the manager, lords it over all around him; and eager to gain subsidies to enrich his coffers, tramples, without scruple, on the future prospects of those who trust to his professions.* A first appearance, whether biped or quadruped, (though it must be confessed the latter generally remains the most permanent and distinguished favourite,) fills the house; and so long as that end is accomplished, it is immaterial whether the candidate succeeds. It is also a common *ruse de guerre* to prevent another theatre from deriving advantage in the same line, in which, though over-stocked themselves, they wish to withhold participation from their rivals.

As long as our theatres, which were intended to pourtray the living manners as they rise, to foster talent and bring it to perfection, and to reflect the follies of the age as in a mirror, become the receptacles for glittering pageants, and processions of horses and elephants, their uses are outraged and subverted, while genius neglected and abused, looks on in the melancholy contemplation of fallen hopes.

Passing from the business of the stage to the more solemn and dignified

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* "The fallen theatre, alas! groans under the mismanagement of mercenary and interested undertakers, whose only object is to raise pecuniary contributions on the curiosity and leisure of their fellow citizens; they being for the most part totally unfit for such an employment, through their gross ignorance of the several views proper to be conceived, or of the executive means to which they should have recourse, in order that the desired effect may be obtained."—Algarotti, page 12.

department of our art, the great deficiency and extreme dulness of our church music is much to be lamented; for, instead of filling us with sentiments of devotion, it fatigues the ear by its want of variety, and certainly does not tend to create those sensations which sacred music, by its noble and pathetic strains should inspire. I question whether any thing can so powerfully put harmony to flight as the psalms in a country church. The nasal twang of the clerk, unaided by any instrument, the discordant voices of the whole group of singers, and the monotonous airs to which the words are adapted, instead of promoting devotional inspiration, torture the ears of those who are so unfortunate as to possess an iota of taste, and deter them from voluntarily committing so great an outrage on their musical organs in future. Well may we exclaim, O! for a Coryphæan harmony to descend into that garrulous and *tin-can* choir, so as to resolve its discords into quietude!*

"I shall not need to *blazon* it abroad in print," says Mace, "how miserably the prophet David's psalms are tortured or tormented, and the service of God dishonoured, made coarse, or ridiculous thereby; seeing the general outcries of most parochial churches in the nation are more than sufficient to declare and make manifest the same, so often as they make any attempt to sing at those psalms. Therefore I will say no more to that particular, nor *rubb* that *sore* place.—Only thus much I will presume to say, viz., that (sure) it were far better never to sing at all in churches, or in God's service, than to sing out of tune; that is, not in harmonical conchord or agreement. For as I often used to say, that as conchording unity in musick is a lively and very significant simile of God, and heavenly joyes and felicities; so on the contrary, jarring dischords are

* In a pamphlet entitled, "A request of all true Christians to the House of Parliament," the party pray, "that all cathedral churches may be put down where the service of God is grievously abused, by piping with organs, singing, ringing, and howling of psalms from one side of the choir to another, with the sqeaking of chanting choristers, disguised in white surplices; some in corner caps and silly capes, imitating the fashion and manner of anti******, the P***, that man of sin and child of perdition, with his other rabble of miscreants and shavelings."—See *Neal's Hist. of the Puritans*, p. 290.

as apt a similie of the devil, or hellish tortures. Certainly the first institution of singing of divine hymns and psalms in churches was both to illustrate and adorn the service, and likewise to be as a means or an occasion of help towards the raising of our affections and devotions, to praise and extoll God's holy name. 'Tis sad to hear what whining, *tolling*, yelling, or *screeking*, there is in many country congregations, as if the people were affrighted or distracted."*

There is a curious anecdote related of a certain duke, in the time of Charles II. who went into a dissenting meeting, and was so enraged at the nasal twang and monotonous style of the singing, that, starting up, he exclaimed:

"Tate and Brady took, in qualms,
To set in verse King David's psalms;
But had it been poor David's fate
To hear thee sing, and them translate,
By G—d he had run mad."†

Can there be a greater outrage on sense and decency than the following, which I have quoted from the common prayer book? It appears that so many syllables, jumbled together, will chime in exactly with the metre of this or that tune; no matter whether the strain be plaintive or cheerful, whether the words be of praise, humility, or supplication, the verses correspond as to time with the phrases of the music, and that is enough.

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* Musick's Monument, chap. ii. p. 3; chap. v. p. 9; published in 1676.

† "Psalmody, in its present state, serves only to excite contempt and invite ridicule. The jargon of heterogeneous sounds, introduced of late into our churches, serve to drown devotion in the most clamorous outcries. A Sunday's exhibition may give a congregation an idea of Bartholomew Fair, or Smithfield Market; it may paint to their minds the confusion of tongues at the building of the tower of Babel, or the tremendous sounds of the rams'-horns, and the shouting of the people before the walls of Jericho."—Eastcott, page 172.

"The vocal part of our parochial church service is generally so ill performed, that an organ, decently played, and loud enough to drown the voices of the clerk, charity children, and congregation, is a blessing."—Dr. Busby, page 6, in note, vol. ii.

Dr. Burney may well have said that "the generality of our parochial music is more likely to drive Christians out of the church, than draw pagans into it."

"*Direction about the Tunes and Measures*:—

"All psalms of this version, in the common measure of eights and sixes, that is, where the first and third lines of the single stanza consist of eight syllables each, and the second and fourth lines of six syllables each, may be sung to any of the usual tunes, namely, York tune, Windsor tune, St. David's, Litchfield, Canterbury, Martyr's, St. Mary's *alias* Hackney, St. Anne's tune, &c."

If the reader will reflect for a moment, he must perceive the little attention paid to the sense of the words by the foregoing direction. But this abuse of psalm singing originated long before the present day, for we find it indiscreetly sanctioned in the like manner by Playford;* also by William Tans'ur,† who thus concludes his *Harmony of Zion:* "Note, that the hymns, &c. that follow the book of psalms, may be sung to any of the foregoing tunes of the like measures." From this injunction one would imagine Mr. Tans'ur determined to finish his "harmony" with *an unresolved discord.*

The odes of the ancients, observes Vossius,‡ had a regular return of the same kind of verse, and the same quantity of syllables in the same place of every similar verse; but there is nothing but confusion of quantity in the modern odes; they have no regard to the natural quantity of syllables, and have introduced a barbarous and unnatural variety of long and short syllables, which they apply without any regard to the notes; so that it is no wonder our vocal music has no effect.—We shall never, continues he, have any good vocal music, "till our poets make verses on the model of the ancients, *i. e.* till the ancient metrical feet and quantities be restored."

It is in religious ceremonies, if well performed, that music appears in her grandest and most commanding character. She assists in imparting those feelings of pure religion which form so acceptable an offering to the Deity; and her melting harmony penetrates the heart, and bends the haughty spirit to

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* Page 50 and 51 *Introduction to the Skill of Music*, published in 1658.

† Of *Ewell*, in Surrey, whose music was printed at the Looking-glass on London Bridge, in 1734.

‡ De Poematum Cantu.

contrition. This was the effect formerly produced by her powers; and even to this day, in the Romish church, the beauty and solemnity of the music produce wonderful effect on the mind, and contribute towards the enthusiastic feelings of the devotee. Throughout Europe the greatest masters of their day have proudly contributed their talents by composing *Stabat Maters, Misereres,* and *Motets* for the Catholic churches, and the heads of the musical department have shewn their judgment in adhering to the most effective pieces. But this has not been the case in the Protestant church, where the exquisite psalms of David, which admit of such fine scope for the imagination of the composer, are as badly arranged as they are ill sung. Some psalms and anthems which are rarely if ever performed, are deserving of the highest commendation; but take the aggregate, and they are far very far below mediocrity. The Evangelical dissenters from Protestantism fall into an opposite extreme, for their hymns are anything but dull, and often breathe too much of amatory feeling for so holy a place.*

But it is not in places of worship alone that sacred music is abused; the directors of oratorios have, in no small degree, lent their aid towards its downfall. Their assiduity and eagerness after gain, has induced them, as a means of tempting the garish multitude to crowd their benches, to commit the greatest innovations on this species of sacred enjoyment. Can there be a greater proof of the truth of this assertion, than the introduction of such songs as *Is there a heart that never loved?* and *Non piu andrai,* amidst the sublime

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* I heard of a clerk, who, to please his minister's predilection for a particular tune, selected for it a psalm, which, in his opinion, was exactly the thing; but unfortunately the last line of the verse, "I am a poor polluted worm," was obliged to be repeated three times to make out the melody, and was sung in the following ludicrous manner:—"I am a poor poll, I am a poor poll, I am a poor poll-hooted worm."

To remedy this evil, the following Sunday he selected for the same favourite tune, another psalm ending "Christ and his great salvation," which, as on the previous occasion, having to be repeated three times, was, to the annoyance of the congregation, sang "*C****t and his great sal, C****t and his great sal, C****t and his great sal-vation.*

and sacred compositions of Handel? Is it not a profanation of common sense and propriety, to blend amatory and even comic music with that of an oratorio? Many, as an excuse, plead that it is a relief to the more sombre songs; but the mind that cannot feast with delight on the works of Handel, and requires lighter music to wile away the hours, would no doubt receive equal amusement from a rattle, or some such juvenile recreation between the acts. Puerile, indeed, are such minds! And if the fashionable rage for trifling amusements continue to prevail, we may expect that, in the course of a few years, some mode of entertainment will be adopted to give variety to the sacred services of the sabbath.

The abuses of music, which have so deeply sapt her foundation, that the fabric totters almost beyond the hope of restoration to its pristine splendour, are so innumerable, that the present work, if exclusively devoted to that subject, would be too limited to contain them; but, ere I close this chapter, I cannot refrain from adding a few lines on the abuses that press very hard on the talented part of the musical profession. The life of a musician is frequently supposed to be one of pleasure; how erroneous the idea! He is generally employed in private circles, or places of public amusement where gaiety assumes her sway, and the powerful part the musician contributes towards the evening's enjoyment leads those deriving pleasure from his exertions to imagine him as happy as themselves, when perhaps he may be labouring under all the pressure of poverty, rendered doubly irksome by the necessity of keeping up an appearance of comfort and hilarity. In the mansions of affluence and splendour he encounters the *would-be amateur*, who, possessing a slight knowledge of crotchets and quavers, fancies himself authorized to animadvert, and dictate to professional men, who have devoted their whole time to the acquirement of a science, intended for their future occupation, while the amateur, on the contrary, has most probably been immersed in pursuits diametrically opposite. A few visits to the Philharmonic and the Opera frequently constitute the whole of his knowledge; and on his return, like the monkey who had seen the world, he presumes to criticise that

which he can never acquire. Far be it from me to impute a shade of wilful ill-nature to the conduct of the amateur; but there are in the world many who are too indolent to judge for themselves, and therefore without investigating the merits or demerits of what they have abused, suffer the opinion of others to pass current, especially, if issuing from the lips of wealth and fashion. To the latter in particular, the musician might, with the frogs in the fable, exclaim, forbear, "for what is sport to you, may be death to me."

To the liberal patronage of the real amateur the profession are deeply indebted, for, among the most distinguished of the nobility, genius has been fostered and encouraged; for possessing in themselves the genuine love, joined to the highest cultivation of the science, they can discriminate, and present the meed where it is due. The preceding remarks, therefore, cannot be supposed to level at any but the ignorant pretender.

Having had occasion to speak of Hymns and Psalms in the preceding pages, I beg leave to submit the following definition before I commence my next chapter.

Hymn from the Greek ὕμνος formed of the verb ὑδω *celebro*, "I celebrate." It is properly, says Isidore, a song of joy, full of the praise of God, by which it is distinguished from *Thrénos*, a mourning song full of lamentations. The hymns or odes of the Greeks, which were generally in praise of their gods, consisted of three stanzas or couplets; the first called *strophe*, was sung by the priest as he walked from east to west; the second, termed *antistrophé*, was performed on his return from west to east; and the third, named *epode*, was sung before the altar.

St. Hilary Bishop of Poictiers, in 355, first composed hymns for the Christian worship, and was followed by St. Ambrose, who gave church music its fixed constitution; hence the *Ambrosian chant*, which manner of singing says St. Augustine, he brought with him from Antioch in Syria. St. Gregory, who flourished above 230 years after, effected a reformation in the music, by banish-

ing the *canto figurato* as being too light, and introducing four new modes into the *canto fermo;* hence the *Gregorian chant.**

Most of those hymns in the Roman breviary were composed by Prudentius, in the fourth century; they have been translated into French by the messieurs of the Port Royal.

In the Greek liturgy there are four kinds of hymns, but the word is not taken in the sense of praise offered in verse, but simply to laud or praise. The first is the Angelic hymn, commonly called *Gloria in excelsis;* the second, the *Trisagion;** the third, the Cherubic, and the last the hymn of victory.

St. John Damascenus of the eighth century, was the compiler and reformer of chants in the Greek church; he appears also to have been a composer for Leo Allatius, (De Libris Eccles. Græcorum) under the title "Octoechus," (Ὀκτωήχος eight tones) informs us that they were composed by J. Damascenus. Zarlino † also says, that in the first ages of Christianity, John Damascenus invented new characters, which he accommodated to the Greek ecclesiastical tones.

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* St. Gregory first established a school for young orphans to be educated as singers for the different Christian churches. Before his elevation to the Papal chair, passing one day through the slave market at Rome, and perceiving some children of great beauty who were set up for sale, he inquired about their country, and finding they were English Pagans, he exclaimed "Non Angli forent, si essent christiani.' They would not be English, but Angels, had they been but Christians.—*Hist. of Eng.*

† Trisagion, thrice holy, because its form was in these words: "*Holy, holy, holy, Lord God of hosts*" which we read in Isaiah and the Revelations, from which was formed another Trisagion as, *holy God, holy Ghost, holy immortal,* &c. The use of this latter Trisagion began in the church of Constantinople, from whence it passed into other churches in the *east,* and afterwards into the *west.* Balsamon, Godin Damascenus, Asclepiades, Cedrenus, Pope Felix, Nicephorus, and others, aver that it was first introduced on the following occasion. There being a violent earthquake in the 35th year of young Theodosius, that Patriarch made grand processions; wherein, for several hours together, were sung the *Kyrie Elieson,* "Lord have mercy upon us." A child, at that time, was taken into the air, where, as it is said, he heard the angels singing the same *Trisagion:* he soon returned and told what he had heard; upon which they began to sing that hymn, as they attributed the troubles they were then under, to the blasphemies which the hereticks of Constantinople uttered.

† Instit. Harm. 4to. parte. cap. viii.

A hymn, as defined by Dr. Busby, at present, taking the word in its general acceptation, is a short religious lyric poem, written either for the regular use of a chapel or conventicle, or for the temporary aid of some parochial charity school; in which latter case, it is sang at church, before or after an occasional sermon, by the children, for whose benefit it is intended.

Psalm from the Greek Ψάλλω "I sing," the word Psalm is an appellation confined to the collection of songs by Esdras—the 150 psalms of David. The learned are divided in their opinion respecting the real author of these psalms, some attribute to the pen of David only 73 of them bearing his name at the head; Don Calmet allows him to have written no more than 45 out of the 150. St. Jerom maintains that several of them were composed long after David. Du Pin adds, it is difficult to ascertain the authors. The Hebrews are themselves undecided on this point.* Some of these psalms having attached to them the names of *Aseph, Eman, &c.*, conjectures have been made as to the probability of their being the authors of them. Now we are distinctly told in Chron. Book 1. Chap. xxv. v. 6, 7, that 288 masters were appointed for instructing the numerous choristers in the time of David, and "all these were under the hands of their father for song in the house of the Lord, with cymbals, psalteries, and harps, for the service of the house of God, according to the king's order to Aseph, Jedathan, and Heman," from this and from other passages in the books of Chronicles, a just conclusion may be drawn that they were the musicians who composed the melodies to which these psalms were sung, thus St. Augustine and St. Chrysostom assign to David the honor of having written the whole 150 psalms without any exception.

Psalms were first begun to be sung in 383, in the eastern churches, though they were not then turned into metre. Some of the old tunes that are still sung in the parochial church service were composed by the musicians of Germany, where it seems psalmody had its origin, and at first confined to family devotion only; thus Luther who was considered an excellent musician regularly

* The learned Mendleshon has a very elaborate comment on the Psalms of David, which would occupy too much space for insertion in these pages, but it is highly worthy of perusal.

practised psalmody with his disciples every evening after supper. The first English version of the Psalms of David was made in the reign of Henry VIII. by Thomas Sternhold, groom of the robes to that monarch, and John Hopkins, a schoolmaster, assisted by William Whittyngham, an English divine of great celebrity.

Cardinal Bona, in his treatise of Divine Psalmody, observes, that the *gradual* psalms are intended to represent to the mind that we only arrive at perfection of goodness and holiness by degrees: and he lays down 15 degrees of virtue corresponding to these 15 psalms; five of them are for beginners, five for proficients, and the rest for the perfect

The word gradual is applied to the 15 psalms that were sung by the Hebrews on the 15 steps of their temple: many are of opinion that they were so denominated because the singers raise their voices by degrees from first to last.

CHAPTER V.

"And her voice was the warble of a bird,
So soft, so sweet, so delicately clear,
That finer, simpler music, ne'er was heard;
The sort of sound we echo with a tear
Without knowing why, an overpowering tone
Whence melody descends as from a throne.

DON JUAN.

TONE OR SOUND.

SOUND, from the Hebrew שׁאן a noise; in Latin, *sonus*. *Tone*, in Latin, *tonus*, from the Greek Τόνος from Τείνω, to stretch or exert, signifying simply an exertion of the voice.

Sound is that which issues from any sonorous body, so as to become audible: it is a state of the voice neither ascending nor descending; and those of the same degreee or pitch of tune, are properly called unisons. And as Hughes justly observes, the *sound* of the voice, according to the various touches which raise them, form themselves into an acute or grave, quick or slow, loud or soft tone.

Tone is a species of *sound* which either expresses a particular feeling, or produces harmony. According to Crabbe, "a sheep will cry for its young in a *tone* of distress; an organ is so formed as to send forth the most solemn *tones*." *Tone*, therefore, is only a property of *sound*, whereby it comes under relation of grave and acute, or the degrees of elevation any sound has from the degree of swiftness of the parts of sonorous bodies.

The varieties of *tones* in human voices, arise partly from the dimensions of the *trachea* or windpipe, which, like the flute, the longer and narrower it is, the

more acute is the sound it gives, but principally from the head of the *larynx*, or knot of the throat, called *pomum adami*, the tone of the voice being more or less grave as the *rima* or clef therein is more or less open. Hence, according to the different qualities of musical *sounds*, we have *a thin tone,—a full tone,—a harsh tone,—a rough tone,—a round tone,—a rich tone,—a liquid tone,—a mellow tone*, &c.

Sound is produced by the reverberation of air. When any elastic body is caused to vibrate, it acts upon the circumambient fluid of air, and creates in it pulses, waves, or undulations, which again acting or striking upon the *tympanum* or drum of the ear, communicates with our senses and gives to us the idea called *sound*.* "To the element of air," says a learned prelate, "God has given the power of producing sounds; to the ear the capacity of receiving them; and to the affections of the mind, an aptness to be moved by them, when transmitted through the organs of the body."†

Sound passes freely through the medium in which it is generated, until it meets some opposing body through which it cannot penetrate; it is then reflected or bent back at angles incidental with that body, which is the cause of

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* "Next to the external visible cavity or passage into the ear, there is a cavity of another form, separate from the former by a thin membrane, or skin, which is called the tympan or drum of the ear, from the resemblance it has to that instrument: within the cavity of this drum there is always air, like that external air which is the medium of sound. Now, the external air makes its impression first on the membrane of the drum, and this communicates the motion to the internal air, by which it is again communicated to other parts, till it reaches at last to the auditory nerve, and there the sensation is finished, as far as matter and motion are concerned; and then the *mind*, by the laws of its union with the body, has that idea we call sound.

"It is a curious remark, that there are certain parts fitted for the bending and unbending of the ear, in order, very probably, to the perceiving sounds that are raised at greater or lesser distances, or whose motions have different degrees of force, like what we are more sensible of in the eye, which by proper muscles (which are instruments of motion), we can move outwards or inwards, and change the very figure of, that we may better perceive very distant or near objects."—Malcom, page 45.

† Bishop Horne's Sermon at the opening of the new Organ in the Cathedral Canterbury, July 8th. 1784—page 9.

echoes. It travels quicker or slower according to the density of the medium through which it is communicated.*

All vibrating bodies are termed *generators*, and must produce some certain or determinate sound according to the number of vibrations given within a fixed or determinate period of time. All other sounds, more acute than the generator, or any given sound which may be spontaneously produced, or which may be derived from it, are termed *harmonics*, of which I shall hereafter have occasion to speak more fully.

To enter into a long dissertation respecting the nature of sound would be foreign to my present views; I shall, therefore, leave the philosophical delineation of the subject in the hands of those who have so admirably pourtrayed it, and touch on it only as regarding the end and project of my work.†

Among the various advantages with which man is endowed to distinguish his superiority above all other animals, the invaluable gift of speech may be considered the greatest; for, without that faculty, all those nice feelings and perceptions, which are calculated to render existence a source of bliss, would be divested of half their value. It is from imparting our ideas to others, and finding a reciprocity of feeling in their breasts, that we derive the rational enjoyment of life.

"When the breast is much moved and affected, the voice can more easily

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* Halley and Flamstead aver that sound travels in England at the rate of 1070 French feet in a second. M. de la Condamine declares that at Peru it travels at the rate of 174 toises in a second.

Father Mersenne and Gassendi maintain that a favourable or unfavourable wind neither accelerates nor retards sound, but this is deemed erroneous by experiments made at the Academy of Sciences. Sound in fact proceeds ordinarily according to the rates of the space of distances.

† Hermes, Thêon, Hyppasus, Pythagoros, Nicomacus, Censorinus, Rameau, Tartini, Mairan, Vincentio Galileo, M. de la Condamine, Gassendi, Mersenne, Aristoxenus, Perrault, Grassineau, Gaudentius, Euclid, Malcolm, Rousseau, Zeno, Diogenes Laertrius, Cotunni, Meckel, Scarpo, Camper, Comperetti, Rennie, Aristotle, Newton, Dr. Matthew Young, M. Sauveur, Daniel Bernouilli, Kircher, Helsham, M. de la Grange, Derham, Dr. Monro, Bacon, Dr. Holer, Martin, Smith, Hale, Holder, Hoyle, Leonard Eular, &c. &c.

find sounds to express passion than the mind can furnish words, and hence came the use of interjections and exclamations in all languages."

Sound (says Bishop Horne) was intended to be the vehicle of sentiment, and should be employed in the conveyance of such sentiments as may instruct, improve, purify, and exalt the mind; "such as when received and retained, may inspire resolution and produce actions, tending to the glory of God, and the good of mankind."

All living beings are more or less susceptible of the power of sound; the emission of which also is generally produced in them by their feelings at the moment. By the tone of an infant's voice, we can judge whether its crying proceeds from hunger, pain, or peevishness. Animals discover to us when they are angry or pleased by their varied tones, and the attentive observer will easily mark the different gradations by which they express their feelings.

It may be said that I proceed far for comparisons, but in doing so, my only wish is to bring nearer to the imagination the absolute necessity of cultivating tone, and to prove how much it is connected with expression.

If thus, by mere instinct, every animal renders itself intelligible, surely we who are blest with observation, should exceed them in expressing by sound the passions of the mind; or is it allotted to such beings as have not arrived at the same refinement with ourselves to enjoy in so exquisite a degree the power of sounds? While, however, I acknowledge myself a great admirer of nature's rules, I confess that I am no advocate for expressing literally, grief, rage, fear and despair, with all the violence and impetuosity which the sudden impulse of the moment would in reality dictate; but, on the contrary, as we would prefer listening to the innocent expressions of pleasure uttered by the sweet-toned voice of a child, to the coarse exclamation of joy vociferated by a clown, and as our sympathetic feelings would be much sooner excited by the plaintive wailings of sorrow from an interesting endearing object, than by the violent gestures and impatient cries of a savage, so may the more stormy passions be mellowed down in singing, without losing a particle of their effect on the heart.

Agreeable sounds to the ear are as genial as the sun to the flowers. A sweet-toned mellow voice is one of nature's best gifts; it soothes the spirit by its mellifluence, and immediately prepossesses those who listen, in favour of the possessor; while the harsh and discordant voice jars on the ear, and irritates the nerves more forcibly than can be described.*

The power of musical sounds is too well authenticated for any one (however sceptically inclined) to dispute. The savage, that last link between the human and brute creation, roaming amidst his native wilds, has been subdued by its influence, and all the feelings that have previously laid dormant, have suddenly been roused in his uncultivated mind. The most ferocious animals have likewise been subdued by the same charm.

Amidst romantic scenery, where the mind is awakened by solitude to melancholy and reflection, music breaking unexpectedly on the ear, sometimes protracted, and at other times shortened, acts like magic on the senses, and produces feelings too exquisite to be of long duration. To the real lover of harmony, music is as delighful a gratification to the senses, as grosser passions to the voluptuary.

I cannot instance any music that has a more forcible effect on the graver feelings, than the Dead March in Saul, performed by a military band. Solemn and impressive, it at once melts the heart; so powerful is the illusion, that nature, bereft of all her attractions, fades from the view, while the dark mansion of the grave is presented to the imagination; and, as the air slowly dies on the ear, a calm and pleasing sadness will remain for a time on the spirits. If the feelings can be thus moved by *instrumental* sounds, what may not be effected by the

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It was the universal belief of the ancient nations especially of the Orientals, that certain sounds and words, for the most part barbarous, were highly grateful, and that others were equally disagreeable to spirits. Hence when they wish to render a Dæmon propitious, and to employ him on any particular office, the magicians composed their sacred songs of the words which were believed to be agreeable to him; and when it was their intention to drive him from themselves or others, they sung in a strain which they fancied a dæmon could not hear but with horror.—*See Mosheim's Edition of Cudworth's Intellectual System.*

human voice, which is the instrument of heaven's own bestowing? And why, then, is the latter so much neglected, and in many instances considered secondary to the former? Are the productions of art, the mere mechanism of men's fingers, to be held in higher estimation than that most delightful of all instruments which is capable of speaking rationally to the senses, and of becoming a rich source of intellectual enjoyment? Accompanying its fortunate possessor to every clime, it ever conduces to the pleasure of those around him by its fascinating power over the soul.

A similarity of tone in the voice of any individual to that of a beloved object from whom we are separated, is as powerful as strong personal resemblance in exciting emotions of unutterable happiness by the delusion; yet it is a singular fact that were a thousand singers, with voices equally good and perfect, to meet together, no two out of the number could be selected whose quality of tone would, in every respect, be exactly alike. Singers should bear in mind that every thing loses by comparison; and that imitations, however good, fall far short of the original, when placed in competition; nature will always point out such tones as should be cultivated.

Pure tone is the most essential requisite in singing; it is the vehicle of every other beauty in the science; execution, elocution and expression, are all subservient to tone, for without its aid they would be as nothing. Quality more than quantity of tone should be the chief consideration. A judicious singer, with even a weak voice, will frequently, from nice management, excite more pleasure than another whose magnificent volume of tone leads him to loftier flights. I will admit that in all songs of grandeur, the power of the latter is indispensable; it creates surprise, and is valuable in a theatre or concert-room; but the former may also be energetic, as well as impressive and elegant. A sensible singer will give his own character to whatever he may sing; and though (to avoid fatiguing his auditors by repeated monotony) he may vary in tone, he will still preserve that in mind which creates most effect on the feelings of those about him.

There are so many different toned voices, each arriving at perfection in its own excellencies and qualities, that it would be difficult to bestow the meed of approbation on any one in particular; every tone that is equal without partaking of the nasal or guttural, that is devoid of tremour or harshness, that can gently sink into pathos where required, gradually melt on the ear into silence, like the soft sounds of an Æolian harp, or swell into that majesty of tone which fixes the hearer in astonishment, is alike desirable.

The power of sound either alarms or soothes the mind; when loud, we are filled with terror, and dread of immediate peril takes possession of the senses, for all discords are generally expressed by loud sounds, and every animal is affected by them:* on the contrary, soft sounds lull the heart to calmness; connected with all the softer feelings, they create affection from their weakness

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* It was a maxim with most of the ancients to charge an enemy with vast shouts, mixed with their martial music. That it was the practice of the Hebrews is evident from the following passage: "And when Judah looked back, behold the battle was before and behind, and they cried unto the Lord, and the priests sounded with trumpets. Then the men of Judah gave a shout; and it came to pass as the men of Judah shouted, that God smote their enemies." We find also that the Gauls, Germans, Parthians, and all the Barbarians in general, observed this custom. The Turks have preserved it, and march towards an enemy with the most terrible howlings: they believe, and not without reason, that these howlings animate the soldier, divert the thoughts from the dangers which surrounded him, and strike terror into the enemy. The Romans, and some of the Grecians, such as the Argians, the Mantinæans, and the Macedonians, did the same; but they did it by rule; so that what was among the Barbarians, no better than a confused noise, was among others a matter of discipline. As soon as they came in sight of the enemy they gave a general shout before they advanced near to him, and this shout was called "the shout of battle;" and it was from the manner in which it was given, that the general formed his judgment of the disposition of his troops.

In an engagement between the Samnites and the Etrurians, both parties retreated, looking at each other for a long time, neither being willing to give the first shout.

Plutarch informs us that Crassus, after being harrassed by the Parthians the whole of the day, resolved at length to charge them with all his forces; but when his soldiers gave the shout, he perceived from the quality of their tone that they were not in spirits, and entertained but little hope of success, accordingly he was defeated.—*Plut. in Crassum. Livy*, l. x. c. 22; *Cæsar de Bello Civili, Lib.* III.

The Portuguese having lost a battle, 14,000 guitars were found on the field.—*Menagiana*, tom. I.

and seeming want of protection. In conversation we generally attach the word little to all things of endearment; largeness of figure, in fact all that partakes of greatness, whether in inanimate or animated nature, gives us an idea of power and force. So it is also with loudness of tone; but it is the soft, sweet, gentle and delicate strain, that, claiming our protection, rivets our tenderness and love and steals our souls into forgetfulness.

Gravity of sound fills the mind with religious reflections, and those feelings of pleasure, that, like friendship, is equable, temperate and of long duration. Every passion partaking of violence, whether arising from joy, grief or rage, must soon exhaust itself from its own intensity. Grave and protracted sounds are dignified and solemn, and are particularly effective in sacred music. Grave sounds swelling into loudness, and then slowly dying on the ear, seem indeed exclusively identified with music of the sublime and holy character.

Every piece of instrumental music is intended to pourtray some story, and though it does not immediately come home to the imagination as when accompanied by poetry, yet the attentive listener may, from the seeming discourse which the different instruments hold with each other in an orchestra, and from the combination of the acute, grave, loud and soft sounds, readily discover a meaning beyond the mere display of harmony.*

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* All music that paints nothing, is only noise; and were it not for custom, which *unnatures* every thing, it would excite no more pleasure than a sequel of harmonious and finely-sounding words, without any order or connexion.—*Pref, de La Encyclopedie.*

"Those airs alone remain for ever engraven on the memory of the public that paint images to the mind, or express the passions, and are for that reason called the speaking airs, because more congenial to nature; which can never be justly imitated but by a beautiful simplicity, that will always bear away the palm from the most laboured refinement of art,"—Algarotti, page 49.

"From the proper disposition of single sounds results that harmony that adds force to reason, and gives grace to sublimity, that shackles attention, and governs passion."—*The Rambler*, 97.

The Ashantees declare that they can converse by means of their flutes; and an old resident at Acera hus assured me, that he has heard their dialogues, and that every sentence was explained to him.—See Bowditch, *Mission to Ashantee.*

So much may be said of the influence of sound that the subject would be exhaustless were I not desirous to express my ideas concisely, and merely to show the necessity of rendering *tone* by practice as pleasing and as effective as possible. The singer, who cannot give pathos and expression to mere sound, will never arrive at excellence where tone and words are blended.

Tone being the first principle and origin of every language, those tongues or idioms with which we are even unacquainted, if listened to attentively, might from their affinity to sound, be almost understood. For instance, the immediate combination of the two (L's and (T's) in the word "*little,*" obliges the speaker to give a very small quantity of tone to that expression, in proportion to the great volubility of sound which he is capable of producing (from the open position of the mouth) to "*large;*" this is the same in all languages,

Italian . .	Poco . . .	Grande.	*Spanish* . . Pequeno . Grande.
French . .	Petit . . .	Grand.	*Hebrew* . . קטן . . . . גדול.
German . .	Klein . . .	Gros.	*Greek* . . . μικρὸς . . . μέγας.

And in like manner, in every language, all the passions of the mind whether joy, grief, rage or fear, are expressed and almost understood, from the mere effect of sound. The necessity therefore of cultivating tone, so as to produce effect and meaning from mere sound, is obvious.*

In the island of Bissao, on the west coat of Africa, they have an artificial language exclusively for persons of rank and fashion. This is an iron ring, upon which they ring the changes with a piece of iron, so as to converse with the greatest facility, by means of the different sounds produced, as if they used the most polished language.

The following extraordinary anecdote I have faithfully copied from an old publication, the author's name was erased: "A certain Spaniard one night late encountered an Indian woman in the streets of Cuzco, and would have brought her back to her lodgings, but she cried, 'For God's sake, sir, let me go; for that pipe, which you hear in yonder tower, calls me with great passion, and I cannot refuse the summons, for love constrains me to go, that I may be his wife, and he my husband.'"

* Andre Gretry the celebrated French composer, in his entertaining work, page 458, declares that the young students at Rome have drawn tears from him when singing the Solfeggio upon a single vowel, without words.

Dr. Burn, in his Sermon on Psalmody, remarks with respect to languages, that the sound in the Hebrew, above all languages, corresponds with the thing signified; and that therein it hath the most remarkable signatures of nature. Matters of grief are expressed by slow-sounding syllables; of rage, by harsh and difficult pronunciations; and matters of joy gently glide away in sounds of ease and delightful utterance.

"The expression in the Hebrew which signifieth 'praise the Lord,' hath nothing in it of harshness, which these words do bear in English, and therefore the modern composers leave it untranslated: I mean the term Hallelujah, which is a kind of Gloria Patri in miniature. There seemeth something enchanting in the very sound of it. So free is it from all ruggedness of accent, and plays upon the tongue with such liquid fluency, that when they have once taken it up, they know not how to leave it. They toss it to and fro, and transfuse it through all the variety of melody, catching at every syllable, until, at length, like an expiring taper (as it were exhausted of its substance) it languishes, trembles and dies away!"

The perfection of language, as well as of music, depends on the melody of its sounds; their measure or rhythm, their variety, and their suitableness to the subject, which they are meant to describe or express; the circumstances of the Greeks in the earliest periods of their society, rendered them peculiarly attentive to all these objects. They lived continually in crowds; all matters of consequence were decided by the voice of the assembly, and next to the force of his arms, every warrior felt himself indebted to the persuasive accents of his tongue.

At Canton, says Huttner, we were surprised by an opera consisting of recitations and airs that did not want expression. At least I observed that most of our party seemed to be highly pleased with them, and though ignorant of the Chinese language, I understood in some measure the meaning of the words, which, if I am not mistaken, was entirely owing to the excellent imitation of the different accents of the passions, and to their adequate movements and gestures. These players, natives of Nanking, reminded me of the famous music of ancient Rome. The instrumental music which accompanied both recitations and airs, was pleasing and in excellent time.

The perpetual necessity of employing the power of eloquence, during the infancy of their political state, made them retain the original tones and cadances, by which men, as yet unpractised in the use of arbitrary signs, had made known their affections and their wants. These tones and cadances, imitating the language of action (the first and most natural language of savages) possessed a degree of energy and of warmth which can never be attained by the mere artifice of articulate sounds. By uniting them to these sounds the Greeks gave all the force of a natural to an arbitrary sign. Music and action were incorporated in the substance of their speech, and the descriptive power of words was extended to all those objects which can be characterised by sound and motion, or which the various modifications of those qualities can suggest to the mind of man.*

The origin of language, as I have endeavoured to prove, was sound (tune); admitting that to be the case, is it not natural to conclude, that speech was in former days less monotonous than at the present time? And there can be little doubt but that recitative was the first kind of singing either known or cultivated. Whatever approaches nearest to nature, has the greatest influence over the passions, and the approximation of recitative to ordinary discourse renders it the most beautiful and affecting species of music.

Greece and Rome claim recitative exclusively as their own; and, according

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The Abbé Morelet, in his ingenious pamphlet, "On Musical Expression and Imitation," published in 1759, says, "That music, executed by the same organs with which the language is spoken, and aiming at the same sense, becomes itself a language." This elegant writer farther says, that "A beautiful and pathetic air is the collection of a multitude of accents escaped from souls of sensibility, as the features of Venus have each existed separately, but never together. The sculptor and the musician unite these dispersed features, and give us pleasures which truth and nature never gave."

Mace, page 3, advises the musician to observe, "the nature of the words, so as to suit them with the same likeness of conceit or humour from his art. There being a very great affinity, nearness, naturalness, or sameness, betwixt language and music, although not known to many. And it is a bemoanable pity to consider how few there are who know, but fewer who consider, what wonderful—powerful—efficacious virtues and operations music has upon the souls and spirits of men divinely bent."

* See Gillies' Hist. of Greece, vol. i. p. 238.

to Cicero, Quintilian, Plutarch, and Boethius, it was not only adopted by their actors, but orators also, who, as well as the musician, had a notation by which the inflections of the voice were ascertained.* But recitative may be traced many centuries before its having been heard of in Greece, for it was known, and in general use, in the earliest patriarchal times of the Jews; it was then, and still is, materially connected with their religious ceremonies. Every word of prayer offered to the Deity, whether in their private or public devotion, is given in a kind of chant, which, although it may not come under the exact character of legitimate recitative, still bears the sound of song. So essential do they consider melody of voice towards rendering their prayers acceptable to God, and for increasing the force and energy of language, that when a lad be taken to learn gemarrah, the first question of the rabbi to the parent is, "has the boy a good tune?" and he considers that the greatest compliment is paid to his pupil when it is said, לומד בניגון "he reads with proper tone."

The Hebrews chant with peculiar pathos and effect, (in style of recitative) the whole of the Bible, after the manner it was delivered to them from the mouth of Moses, as it is supposed he received it from Mount Sinai.

> And when the voice of the trumpet sounded long, and waxed louder and louder, Moses spake.—Exodus, chap. xix., verse 19.

Rabbi Schelemoth Jarchi, an eminent and learned writer on the Bible, who, according to the Hebrew license of taking the initials of succeeding words, and joining them together, is commonly called Rashi, further explains in illustration, that when Moses received the law on Mount Sinai, it was given to him not only with the sound of trumpets, but likewise with song. The Jews have in consequence been prohibited from repeating the Bible in any other manner than

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* Their voices were regulated by an instrument which served as a kind of pitch pipe, and which Quintilian calls a *tonarium*, Cicero a *fistula*, and Plutarch a *syrinx*.

Cicero (De Orat. lib. iii.) and Plutarch (In Vit. C. Gracch.) both relate the well known story of a celebrated orator who had his voice brought down to its natural pitch, after he had lost it in a transport of passion, by means of a servant placed behind him with one of these instruments.

as it was recited or chanted to them by Moses; the tune of which is supposed to have been handed down faithfully from father to son, until about the fifth century when Rabbi Aaron Ben Aser invented certain characters to represent the accent and true tone, that were given to each word, by which means the original recitative or chant has been preserved to this day.

It is however stated that these accents were only brought to their present degree of perfection in the 11th century, by Rabbi Judah Ben David Ching a native of Fez:—Hennin affirms them to be of Arabic invention, and to have been adopted and transferred thence into the Hebrew by the Masorites, especially by the celebrated Rabbi Ben Ascher, who in 940, on the part of the Western Jews, and Rabbi Nepthali on that of the Eastern Jews, was solely employed about the *accents* and *points* in the revisal of the sacred writings; but that does not follow that they were borrowed from the Arabic, more especially since it is well known that that language has no such thing as accent either in prose or in verse.

These singular characters, or (more properly) abbreviatures, consisting of about thirty in number, contain in each of them, or rather they each express, as much as three, four, five, or more, of our modern notes, forming long or short phrases,* more or less complete, expressive of different sentiments, in some measure resembling our present style of ornaments. These abbreviatures of notes are judiciously placed under each word in the Bible; and that the *reader* should not err in the true expression, they are even placed with great caution, under the very letter that must be accented in the word; so that every man or child in every country must chaunt with one pathos—with one expression.

These abbreviatures bear such seeming intellectual varieties of sound, that every word throughout the Bible, whether majestic, sublime, awful, appealing, affecting, reproaching, or applauding, has each its proper expressive sound, regulated by these characters. They thus serve to distinguish, not only the true

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* A phrase is a short melody that expresses a musical sentence; a member of a strain or portion of an air. A phrase is in composition what a foot is in poetry, or like the effect of a comma in punctuation.

meaning of words, but the sentences of the language ; they determine the quantity of syllables, and mark the tone with which they are to be spoken or sung, ; they are as essential to the attainment of the knowledge of the Hebrew, and true reading of the text, as the vowels themselves. I can give no stronger proof of their great importance, than the following among the many instances found in the Bible of the perverseness of the translation by not attending to them :—

As Written.	*Translation according to the Hebrew.*	*As incorrectly translated in the English Bible.*
Verse 4.	Verse 4.	Verse 4.
הַצּוּר תָּמִים פָּעֳלוֹ כִּי כָל־דְּרָכָיו מִשְׁפָּט אֵל אֱמוּנָה וְאֵין עָוֶל צַדִּיק וְיָשָׁר הוּא :	He is the rock, and his work is perfect. For every one of his actions is just : A God of truth and without iniquity, Just and upright is he.	He is the rock, his work is perfect: For all his ways are judgment: A God of truth and without iniquity, Just and right is he.
Verse 5.	Verse 5.	Verse 5.
שִׁחֵת לוֹ־לֹא בָּנָיו מוּמָם דּוֹר עִקֵּשׁ וּפִתַּלְתֹּל :	Has he corrupted himself?—No ! His children are full of spots ; A perverse and froward generation.	They have corrupted themselves, their spot is not the spot of his children; they are a perverse and crooked generation.*

A still earlier proof of the analogy between the ancient manner of speaking, and our present style of recitative, is the conversation, or rather lament, recorded to have taken place between the venerable patriarch Jacob, in his last moments, with his twelve sons.†

This beautiful specimen of the natural melody that existed in the primitive days of our forefathers, is much prized among the Hebrews of every country, and sung by them (allowing for "the latitude given to the taste and genius of their performers,") nearly as I have inserted it.

Since the captivity of the Jews in Babylon, and the destruction of their temple, 606 B.C., the use of musical instruments being forbidden them, they have, with increased tenacity, preserved their ancient melodies, and bequeathed them by

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* Deuteronomy, chap. xxxii. verse 4 and 5.

† See Genesis, chap. xlix.—The light of inspiration (according to Rashi) obscurely cast its rays on the mind of Jacob respecting the cruelty of Simeon and Levi, in particular towards Joseph; and he could not bless them like the rest. But the lingering remains of a father's tenderness ameliorated his malediction, and he condemned them to be teachers, that by imparting lessons of morality to others, their own hearts might become purified. It is a singular fact, that to this day, those who are Rabbies, or employed to transcribe the sacred writing, are in general of the tribes of Simeon and Levi.

memory from one generation to another, with the same jealous care that a miser would his most valued treasure, and as the last melancholy relics left to remind them of their "kingdom past away."

One of the most affecting of these melodies excites a deeper interest than the rest, from being sung in the chamber of the dying; the expiring man, as long as the ebbing tide of life permits, joins with those around him, and when the fragile weakness of mortality prevents him, they still continue singing until the soul has departed; for they believe music to be so incorporated with the ethereal essence, that it assists the disembodied spirit to soar to the presence of the *Most High*, and join the angels in their hallelujahs.*

> ————The tongues of dying men
> Enforce attention, like deep harmony:
> More are men's ends mark'd than their lives before:
> The setting sun, and music at the close,
> As the last taste of sweets, is sweetest last.—*Richard II*, Act ii.
> ———————— When he spoke
> 'Twas language sweetened into song—such holy sounds
> As oft the spirit of the good man hears,
> Prelusive to the harmony of heaven,
> When death is nigh!†—MOORE's *Epistles, Odes, &c.*, vol. ii. p. 112.

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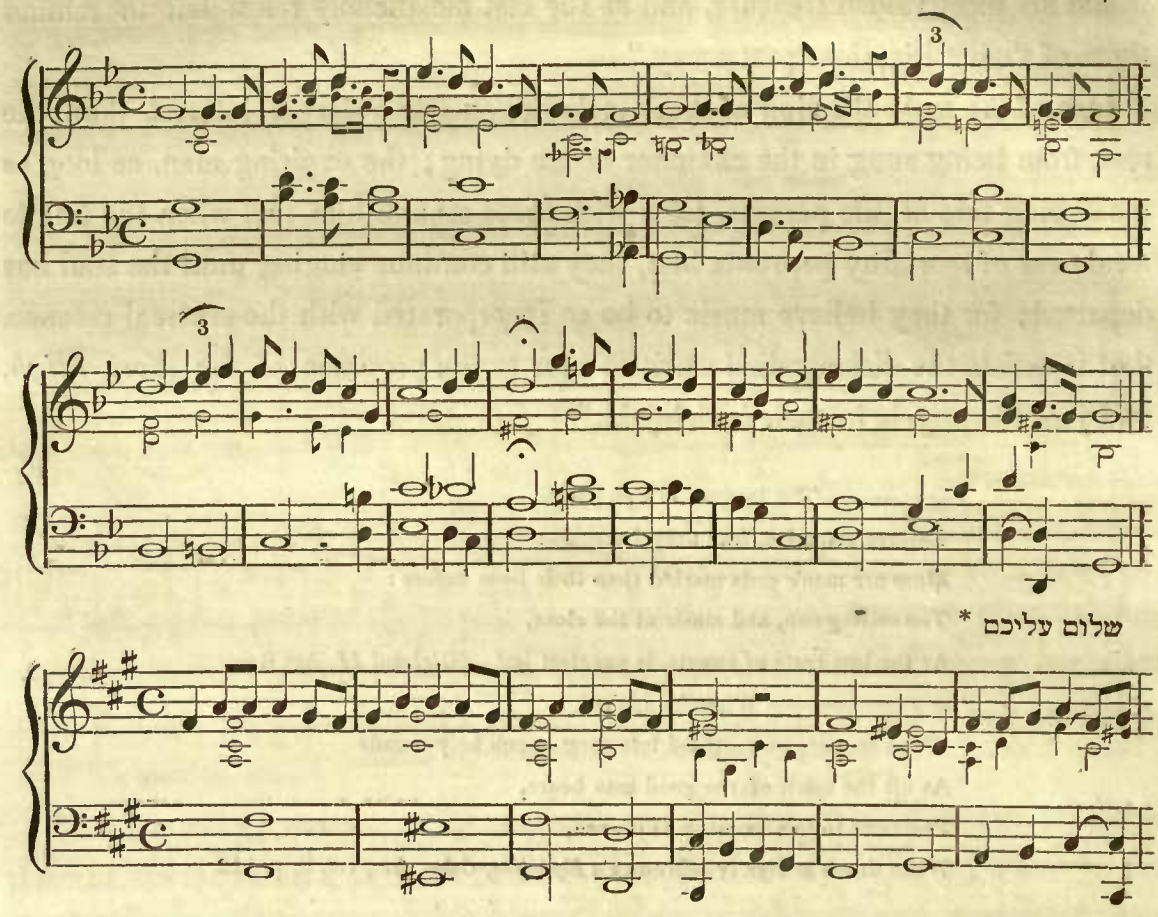
* When Jacob wrestled with the angel, as the dawn advanced, the angel entreated Jacob to let him depart, saying, "Let me go, for the day breaketh, which Rashi, in his comments on the Bible, thus explains, שלחני כי עלה השחר וחייב אני לומר שירה "let me go, for the day breaketh and I am obliged to say song."

† Bede avers that one Ouini, a lay-brother, residing with the other monks at St. Chard's monastery at Stowe, heard the miraculous celestial music that presaged the death of that prelate.

The celebrated Janus Dousa, a little before his death, imagined that he heard a strain of music in the air.—See the poem of Heinsius, "In harmoniam quam paulo ante obitum audire sibi visus est Dousa."—Page 501,

PRAYER OF THE DYING.*

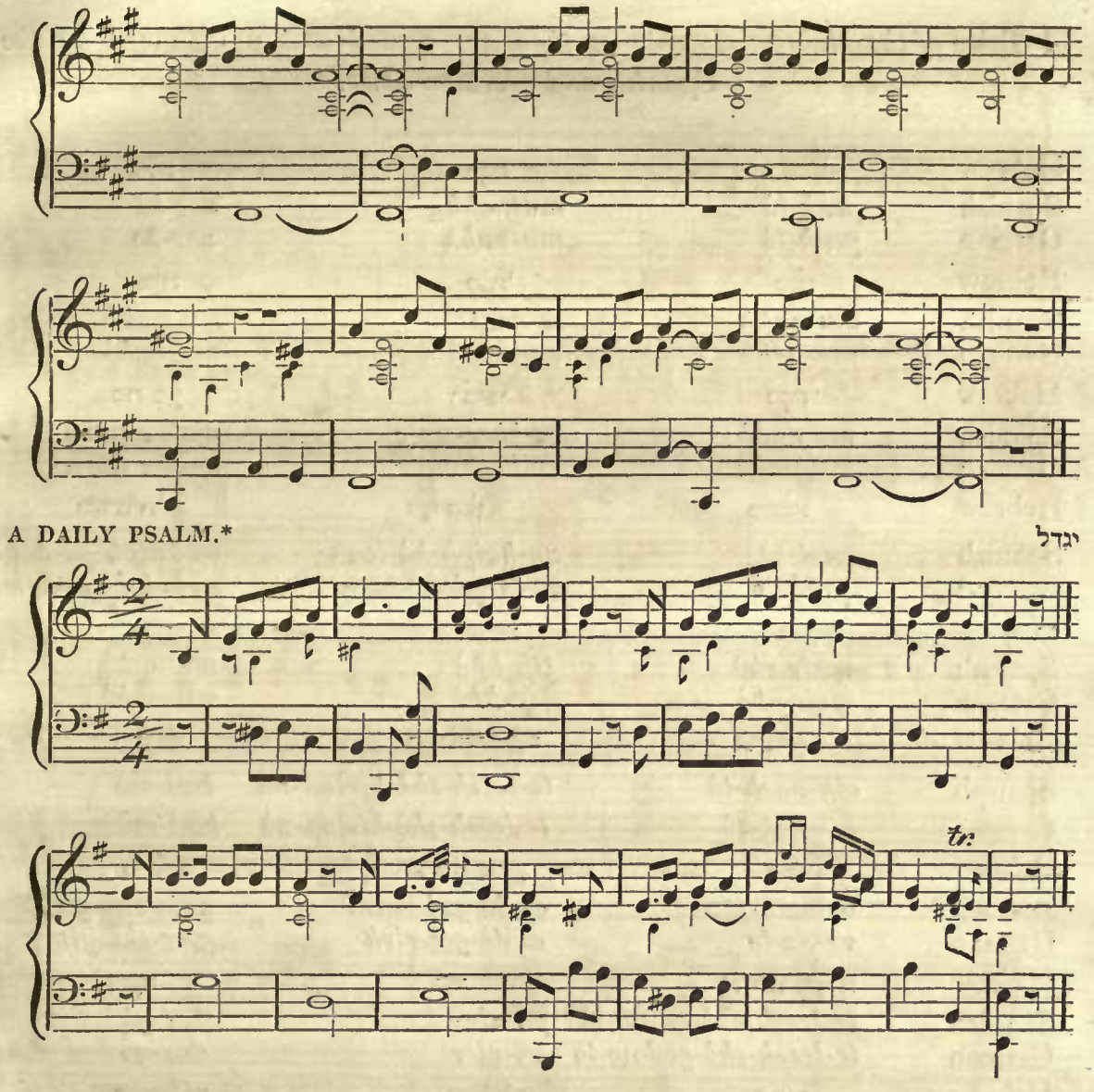
יגדל
אדון עולם



* This melody is also sung on the most solemn occasions in the synagogue, under peculiar circumstances, that render it equally awful and impressive.

From the Talmud and Rabbi Maimonides we learn that the ancient Hebrews attended their dead with funeral music. The husband upon the death of a wife, was obliged to provide mourners to weep at her funeral, according to the custom of the country. The poorest persons among the Israelites never engaged less than two flutes and one mourner. The expence and pomp of the ceremony was proportioned to the wealth and dignity of the parties.—Josephus l. iii. c. 9., Matthew ix. 23., Chro. xxxv. 24.

† This melody, which is sung every Friday evening to welcome in the sabbath, is not so generally known as the rest. I was accustomed to hear it sung by an old gentleman, who died very lately, at the age of one hundred and ten. Surrounded by his grandchildren, the venerable man used to give this air with all the cheerfulness of youth. He told me that in his juvenile days he heard it sung by his grandfather, who remembered it with that cherished sentiment of affection, which invariably clings to the recollection of an air familiar in childhood.



A DAILY PSALM.* יגדל

* At the time the celebrated Leoni sang at the synagogue, he gave such general delight by his execution of this melody, that it was adapted to English words for the service of the Protestant church, and has since been published in a collection of Psalms, and named after Leoni.

A Table of the Hebrew Accents as they are named and pronounced by the Spanish and German Jews.

Hebrew	פשטא	מנח	זרקא
Spanish	*pash-tà*	*mu-nahh**	*zar-kà*
German	*pash-tò*	*mu-nahh*	*zar-ko*
Hebrew	מנח	סגול	מנח
Spanish	*mu-nahh*	*se-goal*	*mu-nahh*
German	*mu-nahh*	*se-gowl*	*mu-nahh*
Hebrew	מנח	רביעי	מה פך
Spanish	*mu-nahh*	*re-bhee-ngee*	*mah-e-pach*
German	*mu-nahh*	*re-bhee-ngee*	*mah-e-pach*
Hebrew	פשטא	זקף־קטן	זקף־גדול
Spanish	*past-tà*	*za-kaiph-kà-toan*	*za-kaiph-gà-doal*
German	*pash-tò*	*zo-kieph-kò-toan*	*zo-keiph-go-dowl*
Hebrew	מרכא	טפחא	מנח
Spanish	*mair-chà*	*tip-hhà*	*mu-nahh*
German	*meir-chò*	*tip-hhò*	*mu-nahh*
Hebrew	אתנחתא	תלישא־קטנה	קדמא
Spanish	*eth-nach-tà*	*te-leesh-shà-ke-tan-na*	*kad-mà*
German	*es-nack-tò*	*te-leesh-shò-ki-tan-nò*	*kad-mò*
Hebrew	ואזלא	אזלא־גרש	גרשים
Spanish	*ve-az-lo*	*az-là-gai-raish*	*gaia-shò-yeem*
German	*ve-az-lo*	*az-lò-gei-rieh*	*gier-shò-yim*
Hebrew	תלישא־גדולה	פזר	דרגא
Spanish	*te-leesh-shà-ge-dò-là*	*pà-ziar*	*dar-gà*
German	*te-leesh-shò-gedow-to*	*pò-zier*	*dar-gò*
Hebrew	תביר	שלשלת	קרני־פרה
Spanish	*the-bheer*	*shel-shai-leth*	*kar-nai-pà-rà*
German	*te-bheer*	*shel-shai-les*	*kar-nie-pò-ro*
Hebrew	מרכא־כפולה	יתיב־פסיק	סוף־פסוק
Spanish	*mair-chà-che-phoo-la*	*ye-theebh-pe-seek*	*soap-pà-sook*
German	*mier-chò-che-phoo-lò*	*ye-seebh-pe-seek*	*sowph-pò-sook*

* *hh* guttural sound. *Munahh* and *Pashtá* vary in tune from their situations, with respect to the accents they precede, as may be seen in the succeeding page of music.

HAPTORAH.
רני עקרת לא ילדת
הפטרה

The Hebrew accents, under which are affixed the Notes, forming the long or short phrases they each represent.

The same adapted for the convenience of those who find difficulty in reading backwards.

Pash_tà munāhh Zar__ka _ _ _ _ _ _ _ _ _ munahh segoal__ munahh__ munahh
re_bhee_ _ _ _ngee Māh e_pach pash__ta Zā kaiph kā_toan Zā kaiph gā_doul
mairchā tip__hha mu_nahh eth nahh_ _ _ _ tā te leesh_sha_ke_tan_na _ _ _ _
Kad_mā ve__az__lā Az__lā_gai_raish Gair_sha_yee _ _ _ _ _ _ _ _ _ m
teleeshshā ge__do_ _ _lā Pā_zair _ _ _ _ _ _ _ _ Dar__ga _ _ _ _ _ _ _ the vheer
shel__shai_le _ th
Kar_nai pā_ _ _ _ _ _ _ _ _ _ _ _ rā mair_cha_che_phoo_ _ _ _ _ _ lā Ye theebh
_ _ pe seek_ _ _ _ _ _ _ _ _ _ _ _ _ _ soaph_pà__sook_ _ _ _

Doctor Burney, in his elegant and instructive History of Music, implies a doubt of these musical accents being genuine, and observes that "Kircher *pretended* they were sung during his time," but had the learned Doctor applied for information to any of the Hebrews, he would have been satisfied that, from time immemorial, these musical accents were known and sung with the Bible, and that they are invariably the same among the Jews of every country.* He has pronounced the music of the Hebrews, "rough, and deserving of little attention." This assertion I must also pronounce erroneous; and, diving so deeply as he has into the researches of ancient music, I am surprised that the beauty and originality of the Hebrew music did not tempt him to enter more warmly into its merits.

Sir John Hawkins, too, who admits the powerful influence of the Hebrew music in the case of Saul,† says it is the *only* historical relation that seems to stand in the way of his opinion, namely that it "was uncouth and barbarous," now as I am really at loss to respect the opinion of any man who so peremptorily decides the point without first making himself acquainted with what the Scriptures contain on the subject; I must be allowed to observe that we have no melody that surpasses that of the ancient Hebrews, either in pathos, grace, simplicity or in originality, although I am by no means prepared to exclaim with Kircher in reference to their music, "that the greatest improvements of modern times are but barbarous compared with it." ‡

Throughout the sacred writings, we find that the Jews were celebrated for their "cunning" (skill) in song. The frequent references that have already been made are so very well known, that to transcribe them would only be retracing the oft-trodden path. From holy writ, however, we learn that music was celebrated by the

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* The Spanish Jews, indeed differ in some respects from the Germans; and within the two last centuries, by occasionally calling in the aid of modern composers, have forfeited their claim, in a great measure, to originality.

† See Dr. Mead on the subject of Saul's cure.—*Medica Sacra*, p. 26.

‡ Musurgia Univ. lib. ii. cap. 4.

first inhabitants of the globe, we are distinctly told that Jubal, the sixth descendant from Cain, was "the father of all such as handle the harp and organ,"* this at once established the fact that there were other musicians as well as musical instrument makers, or he could not be styled the father of *all who handled* the harp and organ.

That at the deluge some arts were lost, and others reduced to a state of second infancy is possible, yet it is equally probable that a science so pleasing and useful as music was not wholly neglected by Noah's family, although we are left in total ignorance of it for more than 600 years after the flood, when music both vocal and instrumental are spoken of as things in common use.† About 250 years after this period we have the first song of triumph to the Supreme Being upon record, composed by Moses, after the passage of the Red sea.‡ We next hear of the celebrated song of Deborah and Barak, a triumph of the Israelites over their enemies, on the establishment of their liberty.‖ A period now of about 50 years elapses, when we again hear of music in the unfortunate

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* Gen. chap. iv. v. 21. † Gen. xxxi. v. 27.

‡ Exodus, chap. xv.—This is the oldest poetical composition extant in the world: the next poets we have any account of are Linus, Musæus, and Orpheus, who did not exist till more than 300 years after. Eusebius however gives antecedence to Linus placing him before the time of Moses, but without any authority or just grounds. We are told by Archbishop Usher that Linus flourished about 1280 B.C.; and according to Diodorus Sicilus, from the authority of Dionysius the historian, he was the first among the Greeks who invented verse and music, rhyme and melody, which is confirmed by Suidas.

The earliest specimens of sacred music among the Greeks were the Theurgic hymns, a species of incantation, supposed to have originated in Egypt; the next were devoted to the celebration of divine attributes, a third class of hymns was sung at the head of an army or in praise of some Divinity; those to Apollo and Mars were denominated *Pœans*, and those to Bacchus *Dithyrambics*.

Hymns were chanted before the altar at Delos by the Hyperboreans, to celebrate their mysteries. The Doric hymns were chanted in the *Prytaneia* and temples by the *Purcones*, or priests of the sun, and by the female Hierophants.

The hymns of Lesbos, Æolia, Delphos, Delos, and of most regions of Hellas were highly valued, not only for sweetness of melody, but as repositories of history and general knowledge.

‖ Judges, chap v.

daughter of Jephtha,* which subject has been beautifully treated in the following lines written expressly for me by Lord Byron:—

Since our country, our God,—oh, my sire!
Demand that thy daughter expire;
Since thy triumph was bought by thy vow,
Strike the bosom that's bare to thee now.

And the voice of my mourning is o'er,
And the mountains behold me no more:†
If the hand that I love lay me low,
There cannot be pain in the blow!

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* Judges, chap. xi. v. 34.

† The errors that have arisen from literal translations of figurative expressions in use among a particular people, have frequently occasioned an entire misconception of their tendency. It is not always sufficiently remembered that the eastern nations, especially the Hebrews, are peculiarly given to the use of figures, which indeed seem to have originated from the early use of hieroglyphics.

As to the passage in Judges, chap. ii. v. 37 וירדתי על ההרים "And I will go down by the mountains,* in Medrish Tanhuma, Rabbi Tanhuma saith, that the expression "*mountain*" is used for the Sanhedrin, for mighty men are so called.—Thus the daughter of Jephtha said, "I will go down by the *mountains*, peradventure they will annul the vow."

To prove that the expression "*mountain*" is used for mighty men, Micah. chap. vi. v. 1, 2, says, "Hear ye now what the Lord saith: arise, contend thou before the *mountains*, and the *hills* hear my voice; and hear ye, *O mountains!* the Lord's controversy, and ye strong foundations of the earth; for the Lord hath a controversy with his people, and he will plead with Israel."

The authors Rashi and Rabbi David Kimshi say, the "*mountains*" are the Patriarchs, Abraham, Isaac and Jacob; and the "*hills*" are the mothers Sarah, Rebecca, Leah, and Rachel.

King David also calls himself a "*mount*," as in Psalm xxx. ברצונך העמדת לחררי עוז "thou hast caused my *mount* to stand strong. Rashi explains it, "thou hast caused my *grandeur* to be strong." Aben Ezzra has it, "thou hast made me a strong *mount*." Don Aben Jechia, one of the nobles of Judah, says "David called himself a *mount*."

From this view of the subject we can easily understand how it occurred, that persons in eminent peril went *down* to the *mountains*, who were doubtless a race of persons similar to the Persian Magi.

* וירדתי and I will go down על by ההרים the mountains, which is in the English Bible thus incorrectly given: 'That may go *up* and down *upon* the mountains."

And of this, oh, my father! be sure,
That the blood of thy child is as pure
As the blessing I beg ere it flow,
And the last thought that soothes me below.

Though the virgins of Salem lament,
Be the judge and the hero unbent.
I have won the great battle for thee,
And my father and country are free.

When this blood of thy giving hath gushed,
When the voice that thou lovest is hushed,
Let my memory still be thy pride,
And forget not I smiled as I died! *

The filial affections pourtrayed by the daughter of Jephtha are finely expressed in this melody; the submission to that which she considered the imperative duty of a parent, and the soothing, the overwhelming sorrow, not only of her father, but of the virgin daughters of Salem, are expressed in language well suited to the lamentable tale.

When the last anguish is over, and the stillness of death reigns in the mortal

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* When these lines were presented to me by Lord Byron, I was anxious to ascertain his real sentiments on the subject, hinting my own belief that it might not necessarily mean a positive sacrifice of the daughter's life, but perhaps referred to a sentence of perpetual seclusion, a state held by the Jews as dead indeed to society, and the most severe infliction that could be imposed. With his usual frankness he observed, "whatever may be the absolute state of the case, I am innocent of her blood; she has been killed to my hands: besides, you know *such an infliction*, as the world goes, would not be a subject for sentiment or pathos; therefore do not seek to exumate the lady."

Notwithstanding that the Medrish, and nearly all the Hebrew commentators are decided in their opinion as to the positive sacrifice of life in this instance, more than a sentence of perpetual seclusion cannot be concluded from sacred history.

"There is a law in Israel, that when a man offereth an animal that is unfit for sacrifice, it must be redeemed with money, with which another animal that is fit for sacrifice shall be purchased."—*Talmud.*

The redeeming of a person is mentioned in Leviticus, chap. xxvii. v. 3, 4, 5.

For further information on this subject see my "Fugitive pieces, and the reminiscence of Lord Byron, p. 12, 13, 14, 15. Published by G. B. Whittaker, Ave Maria Lane.

remains of his beloved daughter, she pathetically invokes her father to cherish her memory, and to bear in remembrance that she was a willing victim, and resigned her life with a smile on her countenance.

The vows of the ancients which were made either in memory of miraculous deliverances, such as the vanquishing of an enemy, or any event of importance, were held as inviolable by the Hebrew nation, and those feelings were no less cherished by the Greeks and Romans, even to an unnatural extent.

Notwithstanding the barbarous rashness of vows revolting to common humanity and to all laws of nature, and the improbability of such monstrous sacrifices proving acceptable to the most high and wonderful architect of the Universe, whom we are led to believe, "all mercy and goodness," there are many narratives homogeneous to that of Jephtha.

Phylarchus affirms according to Prophyry, that of old every Grecian state made it a rule, before they marched towards an enemy, to solicit a blessing on their undertakings by human victims.

Caius Marius offered up his own daughter for a victim to the Dii Averrunci, to procure success in a battle against the Cimbri; as we are informed by Dorotheus, quoted by Clemeus. It is likewise attested by Plutarch, who says that her name was Calpurina.

In Servius Æ. III. 121. XI. 264. we find that Idomeneus, when he was returning from Crete, after the destruction of Troy, was caught in a storm; in which extremity he vowed that he would sacrifice to the gods the first being that should meet him at his landing. It happened that his son was the first person that presented himself to his view. And when he had sacrificed him, as some say, or attempted it, as others report, he was driven from his kingdom by his subjects; and having taken possession of the Promontorium *Calabria*, he built a city in that neighbourhood. We have this account of Idomeneus also in the fable of Telemachus.

In the story of Iphigenia we read, when the Greeks going to the Trojan war, were detained by contrary winds at Aulis, they were informed by one of the

Soothsayers, that to appease the gods, they must sacrifice Iphigenia (the daughter of Agamemnon and Clytemnestra) to Diana. The father who had provoked the goddess by killing her favourite stag, heard this with the greatest indignation; and rather than shed the blood of his daughter, he commanded one of his heralds, a chief of the Grecian forces, to order all the assembly to depart, each to his respective home. Ulysses and the generals interfered, and Agamemnon consented to immolate his daughter for the common cause of Greece.

Soon after the melancholy account of Jephtha, we find that musicians were held in such high estimation as to be honoured with the names of prophets.* We now hear of David, "the sweet Psalmist of Israel,"† relieving Saul by the power of his harp from the evil spirit,‡ he is then met on his return from his victory over Goliah, by women of all cities singing a triumphal chorus,‖ he afterwards composed one of the most beautiful and pathetic elegies on the death of Saul and his son Jonathan, that any age or language has produced.§ We next hear of 4,000 Levites praising the Lord with instruments, and two hundred and fourscore and eight skilful singers.¶ In the reign of Solomon music was equally studied and admired.** From this epoch, to the reign of Jehoshaphat, 119 years from the finishing of the temple, there is nothing relating to music until a minstrel appears to tranquilize the thoughts of the prophet Elisha.†† During the desolation of the Jewish church from the death of Solomon to the accession of Hezekiah, a period

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* 1 Sam. chap. x. v. 5, 6. 1 Chron. chap. xxv. v. 1, 2.

† 2 Sam. xxiii. v. 1. ‡ 1 Sam. chap. xvi. v. 23.

‖ 1 Sam. xviii. v. 6, 7.—So likewise in Homer Il. xxii., after the death of Hector, Achilles proposed his victory over the Trojan chief as the subject for a chorus:

Νῦν δ' ἄγ, ἀείδοντες Παιήονα κορυθαίολοι Ἀχαιῶν, &c. &c.

"Be this the song, slow moving toward the shore,
Hector is dead, and Ilion is no more."—*Pope.*

§ 2 Sam. chap. i. v. 17, 27; see also 1 Chron. chap. xviii. v. 8; ibid. chap. xv. v. 28; ibid. chap. xvi. v. 7.

¶ 1 Chron. chap. xxiii. v. 5.; ibid. xxv. v. 7. ** 2 Chron. chap. v. v. 13, 14.

†† 2 Kings, chap. iii. v. 15.

of 279 years, the public services of religion were much neglected, when Hezekiah made a powerful attempt to restore religious worship to all its ancient splendour:* but this was of short duration: the temple was soon after destroyed, and both king and people sent captives to Babylon. During the 70 years captivity, it is natural to suppose that they felt but little inclination for the cultivation of music.†

The antiquity of music is beautifully depicted by David in many passages, but in the following lines, Lord Byron seems thoroughly to appreciate their force of feeling; as a proof how much he valued this passage of Scripture, it will be observed that three melodies were written by his Lordship on the same subject, very different in words but equally beautiful.

We sat down and wept.

We sat down and wept by the waters
Of Babel, and thought of the day
When our foe, from the hue of his slaughters,
Made Salem's high places his prey;
And ye, oh, her desolate daughters!
Were scattered all weeping away.

While sadly we gazed on the river
Which rolled on in freedom below,
They demanded the song; but, oh never
That triumph the stranger shall know!
May this right hand be withered for ever
Ere it string our high harp for the foe!

On the willow that harp is suspended,
Oh Salem! its sound should be free;
And the hour when thy glories were ended
But left me no token of thee:
And ne'er shall its soft tones be blended
With the voice of the spoiler by me.

"They demanded the song." It cannot here fail of being noticed, in what estimation the music of the Hebrews was held by the Chaldeans, who had

* 2 Chron. chap. xxix. v. 30. † See Psalm 137.

themselves brought this art to considerable perfection. The ancient celebrity of the Jews with regard to their musical powers, is strikingly set forth in this stanza; the words though different, have a close affinity to the original. When carried captives to Babylon, and mourning the loss of their country, and their holy mountain, they were solicited by the Babylonians, who were well acquainted with their powers, to sing one of their songs of Zion, to which the captives replied "How shall we sing the Lord's song in a strange land," and with firmness reverted to the land they had left, saying. "If I forget thee, O Jerusalem, let my right hand forget her *cunning*."

In the Valley of Waters.

"In the valley of waters we wept o'er the day,
When the host of the stranger made Salem his prey,
And our heads on our bosoms all droopingly lay,
And our hearts were so full of the land far away.

The song they demanded in vain; it lay still
In our souls as the wind that hath died on the hill.
They called for the harp, but our blood they shall spill,
Ere our right hand shall teach them one tone of its skill.

All stringlessly hung on the willow's sad tree,
As dead as her dead leaf, those mute harps must be.
Our hands may be fettered, our tears still are free,
For our God and our glory,—and Zion! Oh thee!

The stranger in any country must be impressed with fresh ideas arising from the survey of fresh objects; when those are of a pleasing nature the result must accord in the sequel. The high places of Salem are here laid waste by the devastating hand of the barbarian, and the legitimate possessors of the country are driven to a foreign land, but far from being elevated by the change, their joy is turned into mourning; they looked with sorrow on the rivers of Babylon, and gave vent to their feelings in a torrent of tears. The harp is suspended on the willow-tree as useless in this new sphere of existence, and considering the very

use of the instrument a profanation in the land of strangers,—still remembering Zion.

Oh, Weep for Those.

Oh weep for those that wept by Babel's stream,
Whose shrines are all desolate, whose land a dream;
Weep for the harp of Judah's broken shell—
Mourn—where their God hath dwelt—the godless dwell!

And where shall Israel lave her bleeding feet?
And when shall Zion's songs again seem sweet?
And Judah's melody once more rejoice
The hearts that leap'd before its heavenly voice?

Tribes of the wandering foot and weary breast!
How shall ye flee away and be at rest?
The wild dove hath her nest—the fox his cave—
Mankind their country—Israel but the grave.

The desolate state of the Hebrew nation, is here mournfully depicted as exiles in a foreign land, but still remembering Zion. They are here placed in a mournful group by the streams of Babel, lamenting the land they had lost, now possessed by the profligate and ungodly: the song once heard in that land, is now sunk to sad silence, and the hearts which were wont to rejoice, only expressing bitterness of anguish.

Every thing in nature is here considered superior to and more happy than Israel: the birds have nests, the foxes have caves, mankind in general a country, but there is no rest for the children of Judah except in the silent grave.*

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* "Israel but the grave."—Throughout the composition of these melodies, it will be observed by the attentive reader, that Lord Byron has exhibited a peculiar feeling of commiseration towards the Jews. He was entirely free from the prevalent prejudices against that oppressed race of men. On this subject he has frequently remarked, that he deemed the existence of the Jews as a distinct race, the most wonderful instance of the ill effects of persecution. Had they been kindly, or even honestly dealt by in the early ages of their dispersion, they might, in his lordship's opinion, have amalgamated with society in the same manner as all other sects and parties have done.

At the end of the captivity, the temple was rebuilt, and those instruments of music that were originally used by command of King David and Solomon, were employed in the celebration of religious worship,* and although the Hebrews were afterwards tributary by turns to the Persians,—Egyptians,—Syrians and Romans, yet music was cultivated by them, until they ceased to be a nation.† Since that period, the pen of history has had little to note respecting them, excepting their dispersion and fallen state. The traces, however, of their former greatness in song, may be daily met with in those, who, from their poverty, could have had no musical advantages, yet their natural flexibility of voice, and nicety of ear, guide them in the execution of cadences and complex divisions, that might shame many of our leading singers, and those who have listened with enthusiastic delight to the sweet strains of Leoni, the perfect and masterly tones of Braham, Garcia and David, the full rich tones of Isaacs and Phillips, and the witching ballads of Mrs. Bland, will all bear testimony that the power of song has not forsaken them, nor can they be considered deficient in science and instrumental skill, whilst Moscheles, Mendleshon,‡ Kalkbrenner,‖ Hertz, Meyerbeer, and Paganini,§ hold so distinguished and exalted a rank in the present musical era.¶

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* Ezra ii. v. 41 ; vii. 24. Nehem. vii. 44. Josephus Antiq. xi. 3, 4, 5.

† Josephus Antiq. xx. 9.

‡ Mendleshon has the honour to be grandson to the great Hebrew writer of that name.

‖ Kalkbrenner's father was a celebrated musician of his day ; he wrote part of a history of music which he did not live to finish, and he was singing master to the Royal Academy at Paris.

§ Löbel, a blind Hebrew, drew forth most enchanting tones from the violin, on which instrument he played in an extraordinary style, and with the utmost purity and neatness. His performance in 1718 excited so much emulation in Benda, musician and concert master to Frederick II. King of Prussia, that he became Löbel's pupil, and redoubled his diligence in trying to equal him, and often spoke of his obligations " to the blind Jew" for stimulating him to excel on the violin.

¶ " It has often excited our wonder," says Rees, " that in the principal capitals of Europe, wherever there is a Synagogue, we have generally found a vocal performer or two, who sang in the Italian manner, and in exquisite taste, whether it was acquired, *or by what kind Dœmon* this taste was inspired exclusively, is not easy to conjecture ; but so it was at Paris, Amsterdam, Milan, Venice, Rome, and Naples ; and we have had instances at home of exquisite Hebrew singing in our own country."

CHAPTER VI.

OF THE HUMAN VOICE, AND ITS GENERAL QUALITIES.

THE qualities of the human voice are commonly distinguished under three heads, according to the natural organs which appear most particularly concerned in its modulation and tones:—1st, where the sound appears to issue almost entirely from the lungs, it is distinguished as a *chest voice,* called by the Italians, *voce di petto;* also, *voce naturale,* the natural voice: 2ndly, where the throat appears the chief organ connected with the production of sound, it is called a *throat voice,* termed in Italian, *falsetto:* and 3rdly, where the process of breathing seems more than usually connected with the nostrils, and the sound is accordingly modulated by their influence, it is termed a *head voice,* in Italian, *voce di testa.* There is a fourth kind of voice, which is but little appreciated, consequently rarely cultivated—and since I cannot trace any sponsors, either among the Italian, or English, who have given a name to this peculiar style, I shall call it the *feigned.* I am aware that the *falsetto* is considered a feigned voice; and certainly that voice must be feigned which is produced by artificial constraint, and that does not consequently seem to come forth naturally from the chest; but the quality of the sound that I allude to is not that which is produced in the throat, and already distinguished under the name of *falsetto;* nor is it the *voce di testa.* It is a species of ventriloquism, a soft and distant sound produced apparently in the chest, and chiefly in the back of the throat and head—an inward and suppressed quality of tone, that conveys the illusion of being heard at a distance:—It is as a sweet and soft melodious sound, wafted from afar, like unto the magic spell of an echo.

Mr. Braham is the only public singer I ever heard, who has availed himself of the proper advantages which the feigned voice affords. Those who have listened to his singing of the echo song from *Narensky*, must recollect the enchantingly-pleasing effect which he gave to the farewell supposed to come from his father.*

The subject of voice includes two principal considerations, tone and articulation; the former being the great object of the singer, the latter of the philologist. To the organs of tone, which will be briefly noticed in the progress of this treatise, the nose, the uvula, the palate, the teeth, and the lips, may be considered only as auxiliaries, since they are more especially organs of articulation; from which circumstance philologists have distinguished letters as palatal, labial, and the like, according to the influence of each organ in sounding them.

The chest, as containing the great natural organs of respiration, is the most important of all the requisites for a singer; and, therefore, demands our earliest consideration.

The office of respiration, or breathing, comprehends two processes, namely, inspiration, by which the common air of the atmosphere is drawn inwards so as to inflate the lungs; and expiration, by which it is discharged so as to collapse the air-cells, and thereby diminish the capacity of the lungs in proportion as it was increased by the former function. And although these processes are continually going on with great rapidity in the living system, it is still in our power to repress or protract either of them at pleasure to a considerable extent, and thereby to render them subservient to the rules of music. The trachea, or wind-pipe, with its several appendages, is of vast importance in the management of the voice, which is considerably governed by its contraction and elongation; but more particularly by that of the larynx, a cartilaginous body, which may be considered the commencement of the trachea and its common reservoir of air.

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* This kind of voice is in common use with the Hebrews, and is termed by them, קול של ילד "the voice of a child."—I am decidedly of opinion, that it is partly in consequence of their cultivating this particular tone, that they possess that peculiar sweetness of voice that has ever distinguished them from other singers.

It is composed of five annular cartilages placed above one another, and united by elastic ligaments, or fibres, by which it is dilated and contracted, so as to be capable of producing all the various tones of voice. It is distinctly seen rising in the production of acute tones, and descending in low ones.* For the purpose, therefore, of effecting the greatest possible elevation of this organ, we almost involuntarily throw back the head in great efforts of singing.

"The larynx," observes Rennie, "is lined internally with a very sensible, vascular and mucous membrane, which is a continuation of the membrane of the mouth. It is of great importance to keep this in view, as it is owing to its becoming irritated or inflamed, and throwing out a quantity of tough phlegm, that hoarseness arises, and other disorders of the voice."

At the top of the larynx, we have two semicircular membranes forming a small oblong aperture, the opening of the wind pipe, which can be dilated or contracted at pleasure and by its vibratory motions, the tones of the voice are modified: this is termed in anatomy the *glottis* from γλώττα, the tongue.

The same name was also applied by the ancients to an additional and moveable part of the flute, which they placed between their lips in performance, and which is supposed to have been similar to our reed. Julius Pollux thus makes the *Glottis* a joint or part of a flute: and Hesychius says that the *Glott* were the little tongues, acted upon by the breath of the player.†

The name, which answers to the Latin word, *lingua* the *tongue*, seems sufficient to explain, that this was an essential part of the instrument, and

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* This exterior projection of the larynx is known by the name of Pomum Adami, *Adam's Apple*, called by anatomists the *thyroid cartilage*. The tube of the trachea takes its rise and proceeds downwards to the lungs from the bone of the larynx, called *hy-oid* or *u-like* bone from its resemblance to the Greek letter υ: it lies at the root of the tongue.

† The mechanism of the human voice has thus most fancifully been compared to all the musical instruments in an orchestra. Dodart and the famous Greek physician Galen, compare it to a flute. M. Mazendie to a claronet and the hautboy; Ferrein to a violin; Blumenbach to an Eolian harp; Kratzenstein to a drum; M. Richerand in a very erudite manner endeavours to assimilate the voice both to a wind and stringed instrument.

perfectly agrees with our being told "the flutes could scarcely be made to *speak* without it."

The wind-pipe, after forming two main branches, divides itself into innumerable small ones, which are distributed throughout the substance of the lungs. These are filled with air at every inspiration, and constitute the cells alluded to. It is therefore unnecessary to dwell on the advantages to singers of an expansive, or the disadvantages of a contracted, chest.

The following rules, which, for the sake of rendering them more easily attainable by the early student of singing, are given in as simple language as could conveniently be adopted, may serve as a guide for the management and regulation of the voice, and for the method of harmonizing its natural powers.

ON THE BREATH.

To expatiate on the advantages of breathing would resemble the sapient researches of the *wise man*, who discovered that we could not live without it: but as careful management of it is of much consequence to the vocal performer, it is requisite to point out the mischief that arises from not paying proper attention to the skilful use of this most indispensable auxiliary; which is, in fact, to the singer, of as great importance as troops are to the general on the day of battle. Power, or softness, volubility, or sweetness, depend greatly on prudent management of the breath. By a proper inflation of the lungs at the beginning of a note, the singer is enabled to give that gradual swell and diminution of voice, which forms one of the most exquisite beauties of the science.

The lungs like an organ, must depend upon a current of air for the production of sound. The singer should first make an inspiration, as if to sigh, taking care to keep the breath so much under command, that one note may be continued at pleasure; gradually increasing or diminishing the sound without labour. The chest being thus inflated, it should be an object to sound the note as softly as possible, before any of the breath expires, gradually increasing the sound to the fullest extent of the voice, and diminishing it in the same ratio, until it is scarcely perceptible to the ear.

The more to impress this idea, it would be well to bear in mind, the gradual manner in which the sense of hearing is affected by a band of fine music at a distance. The sound is at first, indistinct, but sweet; slowly advancing, it is by degrees, more powerful until it rises full on the ear: and reaching us closely, its effect becomes brilliant. Having swept by us, the brilliancy diminishes: then gradually dying away, its softer tones only are heard: and finally, the remembrance of its sweetness is all that is left. We then wish for its renewal with as much eagerness, as we desired its approach when the earliest tones only were heard.

The instant air is drawn into the chest, the first note should be sounded; the power of the voice being diminished after a while, in proportion as the inspired air escapes. Singers, therefore, who are not aware of this circumstance, are obliged to draw breath a second time for the purpose of retaining the sound and swelling it with due power: and on some occasions, they add a sound to the note already over extended, like the painful effort of a pavior in using his mallet.

It is not proper to take breath in the middle of a word, whether it be of one or more syllables; nor upon any occasion more frequently than is absolutely necessary.

Breath should be taken with care at the commencement of a long division of notes, a cadence, or pause, that the effect of the music may not be destroyed by stopping in the middle for that purpose.

As it is beneficial to quit a meal before the appetite is palled, so are singers recommended to keep a reserve of breath, that they may seem as if they had a little to spare after concluding a note or passage; and not leave the unpleasant impression of having arrived at their last gasp: for those who are too lavish in forcing or throwing away their breath at the commencement of a note, lose all self-command before the termination, and the voice, instead of continuing firm, sinks into the querulous tone of extreme old age.

ON INTONATION.

There is in souls a sympathy with sounds;
And as the mind is pitch'd, the ear is pleas'd
With melting airs, or martial, brisk, or grave:
Some chord, in unison with what we hear,
Is touch'd within us, and the heart replies.

COWPER.

The word *Intonation*, as applied simply to the report of sound through the medium of the air, is of Latin derivation, and is compounded of *tono*, to thunder, with *in:* in this general sense, intonation as applied to the human voice, comprehends all its properties of expression, which may be loud or soft, harsh or smooth, strong or weak, and these independently of its various inflections; but in a particular sense, as in Music, it signifies simply the sound or, technically, the *Pitch* of intervals. It relates to that strength, softness, swell and decrease of tone upon which, to a certain extent, all expression depends: in a more extended sense, *intonation* means the art of sounding every note in tune.

In this branch of the science the singer must rely chiefly on the correctness of his own ear, as instruments from various causes are frequently out of tune. A correct intonation is indispensable; execution, volume, brilliancy of voice, and even the attempt at expression will not compensate for deficiency in this requisite, for if the singers intonation is imperfect, all attempt at expression will be vain.

The unpleasant sensations excited by singing out of tune are not confined to the ear of the scientific only; all who listen are more or less affected by the discordance.

Singing *too sharp* is generally said to be the criterion of a bad ear. I will

admit the inference to be just, where it is invariably the case; but novices, from want of proper knowledge of the distances, and how to portion out their breath, may occasionally fall into this error: timidity may decidedly produce this defect at the moment, but these are the only causes where a palliation for so serious an offence can be offered.

Singing *too flat* proceeds from many causes without the ear being defective; such as exhaustion of frame, fatigue, indisposition or weakness. Vocal performers, possessing the greatest knowledge of the science and the utmost accuracy of ear, frequently afford us instances of this error from such causes.

The power of appreciating musical combinations, and consequently the pleasure of listening to them, depends upon a mental faculty seated in a particular portion of the brain, and not upon the acuteness of hearing:—persons of the quickest hearing may have no taste for music, whilst others of dull hearing have often a good hear for music—this is verified in deaf people who convey musical sounds to their brain by placing one end of a stick against a piano-forte and the other end against their teeth. Again, some ears are so acute as to render intolerable the whispering of a mere current of air in a room, or even the respiration of a person present, yet the individual possessing ears so sensitive may not have the slightest idea of distinguishing one musical sound from another. Dr. Good mentions the case of a young lady, whose eyes and ears were so connected by sympathy, that a loud sound affected her *eyes* and a strong light her *ears*, so that she was obliged to darken her room when she heard any thing like a noise;—the smallest sound seemed to her almost as loud as thunder, while a really loud noise was as if she had received a blow in the very centre of the brain. This reminds me of the lady, whose ear was so delicate, that a fly on her cap gave her the sensation of a person walking over her head in pattens. There have been curious instances where the hearing of one ear has not been in unison with the other.—Sauvages speaks of a person, who invariably heard too distinct voices in two different keys whenever he was spoken to—the

same writer also mentions a musician, who when blowing his flute heard in every note two distinct sounds in different keys*.

In great musicians that portion of the skull corresponding with the part of the brain Gall declares to be "the organ of music." Blumenbach says, he has invariably seen it large, and in persons slightly or not at all sensible to the delights of music, invariably flat, or even hollow, but without entering into controversy respecting Gall's system or his acquaintance with thick skulls, flat skulls, &c. and the development of musical bumps or any other bump, the mind receiving the impression of sound through the ear, that organ may be exercised in music as in other branches of education. From this view of the case, we may easily comprehend, how those persons, who have not had the advantage of mixing with musical society, are often unjustly condemned as having imperfect ears; when, in reality, they are only uncultivated, from a want of proper acquaintance with musical sounds. We do not expect a peasant to enter a drawing-room with all the politesse of a courtier, yet he may possess talents, that require but a few years' study and observation to render him as bright an ornament, as the most polished

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* For mechanical construction of the ear, and observations on hearing, &c. consult

Sömmerring, Icones organor. humanor. Auditus. Francof. 1806, fol.

B. S. Albinus, annotat. Academ. l. vi. tab. iv.

V. J. Rhodius ad Scribon. Largum. p. 44. sq.

J. Alb. Fabricus, De Hominibus ortu non differentibus. Opuscul. p. 441.

Ch. Collington, Miscellaneous Works. Cambridge, 1786. 4to. p. 25. sq.

J. Haygarth, Med. Obs. and Enquiries. vol. iv. p. 198. sq.

Himly, Bibliothek für Ophthalmologie, vol. i. p. vi. sqq.

J. Elliotson, Osteology, p. 155. sq. edit. 2.

Sanders, Anatomy of the Human Ear. London, 1806. fol. vol. i. ii.

Scarpa, De Structura Fenestræ, &c. Mutin. 1772. 8vo.

Reil's, Archiv. für die Physiol. t. ii. p. 18. iii. p. 165. iv. p. 105. viii. p. 67. ix. p. 320.

Scarpa, Disquisitiones Anatomicæ de Auditu et Olfactu. tab. iv. fig. 5. tab. vii. fig. 3.

Cotunni, De Aquæductibus auris humanæ. Neap. 1761. 4to.

Ph. Fr. Meckel, De Labyrinthis auris contentis. Argent 1777. 4to.

Fallopius, Observ. Anat. p, 27. b. sq. Venet. 1561. 8vo.

Brendel, Analecta de Concha auris humanæ. Götting. 1747. 4to.

Brendel, De Auditû in apice conchæ, ib. cod. 4to.

Zinn, Observ. Botan. Götting 1753 4to. p. 31. sq.

Scarpa, i. c. tab. viii. fig. 1, 2.

B. S. Albinus, Tabulæ Muscul. tab. xi. fig. 29.

Eustachius, De Auditu Organ. p. 157.

Caldani, Institut. Physiol. 245, sq.

J. Fr. Meckel, De quintâ parte Nervorum Cerebri, fig. l. x. 71.

Leop. M. A. Coldani Saggi dell' acad. di Padova, t. ii.

Marherr, Prælect. in Boerhaavii Inst. vol. iii. p. 343.

D. Savart, Recherches sur les usages de la Membrane du Tympan et de l'oreille externe. Annales de Chimie, t. xxvi. p. 5.

C. Weatstone's "Experiments on Audition," Journal of Science. New Series, vol. ii. p. 67. sqq.

Dr. Wollaston "on Sound audible to certain Ears." Phil Trans. 1820,

J. Fred. Blumenbach's "Elements of Physiology." Sect. xvi. p. 240.

of the party. The children of musicians seldom require half the trouble to become proficients in the science of music, that is necessary with other children; because the ears of the former are inperceptibly cultivated by constantly listening to the compositions of the first masters ably executed: but let these children be placed where the sound of music seldom or never reached them, and I question, whether they would not have to combat with the same disadvantages in *educating* their ears as the latter. The musical student should, therefore, bear in mind that it is greatly in his own power to facilitate the cultivation of his intonation, by constant and assiduous practice of the diatonic, chromatic, and enharmonic scales; by which application, joined to frequently attending concerts, and other places where the best music may be performed, that swelling and dying of the voice, and that accuracy of intonation can only be required, which in both vocal and instrumental music evince the skill and taste of the performer. Perseverance and industry, as far as the mechanical instruction of the ear be concerned, joined to a familiarity with good compositions is the certain road to success and pre-eminence.

Some years since it was considered a work of labour and importance to bring forward singers combining all the requisites to enable them to pass victoriously through the ordeal of public opinion. They toiled assiduously up the hill of science, patiently enduring the drudgery, ere they presumed to pluck the flowers which bloomed as the reward of their industry; but, in the present day, singers spring up like mushrooms, after a few months' instruction; and then, unable to stand the test of criticism, they sink into oblivion.

One road is open to all who wish to excel, by which even an indifferent voice may be rendered good; I mean, the serious practice of the diatonic scale in its simple state, free from shakes or graces of any kind, together with the chromatic and enharmonic scales; without which application to the most exact nicety, no singer can possibly arrive at any degree of perfection. It is the firm basis, on which all the progress to future excellence

must be established. Grandeur, power, roundness, sweetness, and steadiness of tone, all depend on this practice. Execution and the lighter branches of singing are but pleasing auxiliaries called in to afford a little relief by playful variety; and yet this simple practice, on which so much depends, is passed by with careless indifference, for the sake of a pretty melody, which, tickling the ear, induces the singer to desert the straight and certain path to perfection.

It is advisable, before the chromatic or enharmonic scales are attempted, that the student should first make himself proficient in the practice of the diatonic scale, to sound therein every note with truth, clearness, and decision, as well as with perspicuity, and to give that richness and liquid softness to each sound which must ever delight the auditor.

Domenico Corri in his Elements on Singing recommends the student to commence by intervals of semi-tones rather than by tones; holding for argument, that "a child, when first attempting to climb up stairs, would find more difficulty in taking two steps at once, than a single one, and would be still more perplexed, if directed to take sometimes one and sometimes two."

I certainly coincide in the impropriety of climbing up two steps previous to knowing how to ascend one with confidence; but I cannot persuade myself into the belief that a child would understand what the half of any thing was, before the article to be divided was first explained to be the whole.

It requires a nice precision of intonation that few persons, without some degree of study, possess, to go through a scale composed entirely of semi-tones correctly; this practice, therefore, till the student becomes perfect in the diatonic scale, would in nine instances out of ten be found injurious, and rather mislead than accelerate improvement.

In the endeavour to acquire a correct intonation, it should be an object of great moment in the Tyro, to avoid every kind of flourish, ornament, or divarication whatever in piano-forte accompaniments, so that the attention

of the ear may not be divided.* I need scarcely observe that it is in a precise ratio to the degree of attention, that objects make a stronger or weaker impression on the mind; and if the ear is distracted in a train of sounds, it cannot receive the same impression as when listening only to a single sound: it is with this view of the case that I have ventured on the above recommendation, for as divided attention in every pursuit will retard the progress of the learner, so must the abstraction of the ear from any particular sound prove injurious to the attainment of intonation. Again, it is not uncommon for people of great powers of reflection, to close their eyes, that their minds may not be influenced by the abstraction of sight, when in profound thought; for the same reason it may be advisable for those, who are very defective in their intonation, to close their optics in the attempt to sing with accuracy any given sound.

It may at first sight appear rather obscure that to become *enlightened* we should be left in total *darkness*, but so it is in reference to the attainment of true intonation, and I am ably supported in this theory by one of the greatest philosophers of antiquity, Democritus, who, it is said, blinded himself that he might meditate the more profoundly on philosophical subjects, and by the learned Bacon, who, in his Natural History, observes, that "sounds are meliorated by the intension of the sense, where the common sense is collected most to the particular sense of hearing, and the sight suspended; therefore sounds are sweeter, as well as greater, in the night than in the day, and I suppose they are sweeter to blind men than to others; and it is manifest, that between sleeping and waking, when all the senses are bound and suspended, music is far sweeter then when one is fully waking."

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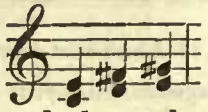
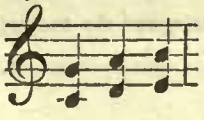
* The word *attention* is compounded of *ad*,—to—and *tendo*,—I stretch.—In this sense *attention* as regards hearing is the stretching or straining of the *membrana tympani*, so as to make it more susceptible of sounds, "and better prepared to catch even a feeble agitation of the air, or it is the adjusting the tension of that membrane to the degree of loudness or lowness of sound to which we are attentive."

Anxiety however for the success of these pages, induces me to desire the students eyes opened: as soon as the grand object, intonation, is attained, all the notes in the ascending and descending scale may then be sustained to a piano-forte accompaniment, at first merely striking simple chords, and as the ear becomes acquainted with the different harmonies, the voice may be accompanied with all the moving basses, wandering trebles, sudden discords, and intricate modulations, which I have adapted in a variety of ways, that the singer may not be embarrassed at hearing any particular effect, which the composer might think proper to display in his instrumental arrangements; for a melody may be so disguised, by a change of bass, and a dress of harmony, differing from that to which the ear has been habituated, that singers will scarcely distinguish the same melody, although they may have been accustomed to hear it from their infancy.

The piano-forte may be considered a convenient instrument, because on it we are enabled to perform almost as many notes as a full band will execute; but it is nevertheless very defective: its intonation is decidedly false; for the same black key that produces the sound of C♯, is also employed for D♭—that of D♯ for E♭—F♯ for G♭—G♯ for A♭—and A♯ for B♭, although they are mathematically all separate and distinct sounds.

The true intonation of these notes may be ascertained on a violin, on which instrument, to produce the sound of C, the second finger is pressed down on the second string, and C♯ by advancing the second finger a little towards the *bridge*; but D♭ is produced on the same string, by pressing on it the third finger. In the like manner D and D♯ are produced by the third finger, but E♭ with the fourth, and so on.

The defect, however, of making the same key of a piano-forte answer for both sharp and flat, is considerably lessened by the nice division of the two sounds; for, in tuning that instrument, the thirds of every chord  are a little sharpened, and the fifths  a little flattened through-

out the keys—so that every sharp is, in consequence, made a trifling degree sharper, and every flat in proportion made flatter; by which means a sharp or flat to a note *raises* or *lowers* it to what we call half a tone. The piano-forte, therefore, under every consideration, cannot be styled a perfectly imperfect instrument, although we may, with great propriety, say, it is imperfectly perfect*.

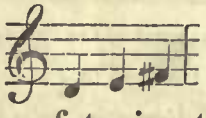
It is thus unfortunately evident, that to sing in tune according to our present tempered system, we must actually learn to sing out of tune, and I can give no other proof of this assertion than the following fact:—from C to C ♯ is only a minor semi-tone, but from C to D ♭ is a major semi-tone, yet on the piano-forte there is no distinction in these intervals, one black key as before stated, answers for both C ♯ and D ♭. I must however impress upon the mind of the student, that the voice should not be raised so high in taking the minor semi-tone, as it should be in executing the major semi-tone, for strange as it may appear, those notes are rendered higher and lower to a delicate ear, by the different harmony, with which they are accompanied in the hands of a judicious composer.

Musicians do not all agree as to the nature of sharps and flats; some assure us that D ♯ is in pitch above E ♭, while others maintain an opinion to the contrary. I decide that the one ought not to be the other. After the explanation I have given of the enharmonic scale, it will be needless to enter into further discussion: my chief object has been to impress on the student's mind, that quarter-tones are not half-tones, nor half-tones quarter-tones; and I leave it to those whose logical powers of disquisition are superior to my own to defend an opposite position.—*See* ENHARMONIC SCALE.

D ♯ and E ♭ being but one and the same sound on the piano-forte, and two

* I here take leave to recommend to the student a perusal of a work, entitled "An Essay upon Tune," an ingenious attempt to free the scale of music, and the tune of instruments, from imperfection, published in 1794, for W. Boag, Holborn.

separate and distinct sounds on a violin, the imperfection must be detected, if the sharp were performed on one instrument, while, at the same time, the flat should be executed on the other; but, it is worthy of observation, that although a single sharp or flat on the piano-forte would certainly not be in unison with either of those sounds on a violin, yet the harmony produced by the combination of sounds from the chords struck with the note affects the sound to that degree, that it appears actually to sharpen and flatten entirely by sympathy, and gives the sensation to the ear of being in correct tune. This imperfection in harmony, like a defective leaf among the variety of flowers that form a bouquet, escapes individual attention while grouped with the rest, but, when separated, its faults become apparent.

Were we to tune a piano-forte so that all its intervals should be perfect (as regards intonation) we should require more keys for the sounds necessary for modulation, than any moderately sized room could conveniently hold. For instance, nature will not allow the ear to receive two equal intervals of sound in succession: let us by way of example take C as the key note* to commence with, and tune the *interval* from C to D accordingly, a full major-tone; from D to E must then necessarily, to agree with what nature requires, be tuned the distance only of a minor-tone, these intervals are thus made perfect, but here comes the difficulty of following up this system. Let us now for example take D as the key note, and tune the interval from D to E a full major-tone, and from E to F ♯, a minor-tone; these intervals are also then made perfect,  but we should require two rows of keys, otherwise the system of tuning the one would evidently destroy the other, for it must be observed, that the distance

* The key note or tonic, is applied to the first note from whence a *diatonic scale* is formed: thus we say, in the key of C, *C* being the principal note from which all the other notes of the scale are in a measure derived, and whatever note we take to form a diatonic scale from, that note becomes the key note.

from D to E in the first instance is made (to accommodate the key of C) only a *minor-tone*, but in the second example, we want that identical interval to be the distance of a full *major-tone:* and to tune according to this perfect system up to *seven sharps* and *seven flats*, we should require fifteen rows of keys. I do not here include the tremendous number of keys that would also be required for the lesser intervals, such as half-tones, quarter-tones, &c. To obviate this difficulty, in our present system of tuning, the two intervals from C to D and from D to E, are made equal in their distances, so that by this small sacrifice of intonation, all keys answer alike for the framing or building of a diatonic scale. This modern system of tuning is called *temperament*.*

Whatever may be advanced by our *learned* musicians of the present day, respecting the great beauties and conveniences of this *temperament*, in honest truth let it also be admitted that we have entirely disfigured nature, and stripped her of her richest attributes. The beautiful simplicity of the ancient diatonic genius is now utterly destroyed—its intervals have been diminished and enlarged, and its mathematical forms crippled and robbed of their justness. This violence on the purity of the intonation in the diatonic genius takes also from the chromatic many of its excellences—by reason its semi-

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* Le Sieur Loulie of Paris, has written a very learned treatise on *Temperament*, see also his monochord, which he calls *sonometer*.

In the memoirs of the Academy of Science at Paris for 1711, 16mo. edition, pp, 406 and 416, M, Sauveur gives an account of the division of the octave into 50 equal parts by M. Henfling, to form a tempered system; of which, the mean tone is eight, and the major limma is five of these parts. Dr. Robert Smith, also at page 156 of his Harmonies, gives the temperaments of this system.

In the Library of the Royal Institution, there is a paper on the great scale of the ancients, entitled "All the Greek scales of music combined with the diatonic intense, extended in the acumen and gravitas, with their remissions and intensions to double flats and double sharps in each; first restored, elucidated and calculated, by Marmaduke Overend, Isleworth, 1779."—One scale contains 86 notes within the octave.

The curious may peep into Bontempi's "Historia Musica," page 93, for the proportions of the Pythagorean and Aristoxenian System; see also Ptolemy, Dydimus, Zarlin, and Kircher.

tones have not their just ratios; for in this, observes a judicious critic, music may be compared to architecture. If such a pillar or column require a certain proportion to make it beautiful, and even agreeable to the eye, the more that is added or diminished in that pillar, takes off from its symetry and renders it disagreeable; yet not so much as would shock the sight: so in music when the fifth or the fourth have their just proportions, they greet the ear with more pleasure, than when according to this temperament, the one is either diminished or the other enlarged: yet by this alteration they do not become so disproportioned as not to have a pleasing affect—though that be not so strong as it might otherwise have been.—Hence we may easily trace one of the causes, why music no longer possesses that influence over the passions as in ancient days.*

The natural result of our temperament renders it a matter of serious consideration, that the pianist, but more particularly that the vocalist, should be very choice in the selection of a tuner: for strange as it may appear, there is scarcely one in a thousand of those termed good tuners, who will not, as regards intonation, leave some particular key horribly defective.—This arises from the very delicate ear, great practise and labour necessary to enable them to disperse the imperfection equally throughout the instrument. Let us for instance commence tuning from any given sound, say *C*, then tune its 5th which is G rather flat as is required, and after tuning every succeeding 5th ascending and descending throughout the instrument; when we return to *C* the note upon which we first started, we shall find that it will not agree with its octave; the last note tuned as a 5th to *F*. Formerly tuners invariably left this imperfection in one particular key, whilst the

* For an elaborate and erudite critique on the "barbarous invention of temperament," see the Westminster Review, No. XXXII. Art. xi. p. 429. See also an admirable work entitled "Instructions to my Daughter for playing on the enharmonic Guitar, being an attempt to effect the execution of correct harmony, on principles analogous to those of the ancient enharmonic.—By a member of the University of Cambridge." Published by D'Almain & Co., Soho Square.

more experienced tuner of the present day endeavours to gloss over the defect by throwing the imperfection into different parts of the instrument; that is by depriving here and there one note a little of its justness and giving it to another. This theft might be tolerated as a smaller evil committed for a greater good, and even sanctioned by Judge Denman, or by any other judge, if the criminal in his breach of honesty had but the humanity to avoid torturing our ears, an indulgence too great to be expected from the mere sharp 3rd and flat 5th tuner: for independently of his excellent ear, his mechanical acquaintance with the entire construction of the piano-forte and the tension and quality of wires, &c. he should likewise possess a thorough knowledge of musical intervals, and at least a practical acquaintance with their just proportions, so as to qualify himself for the task of distributing the imperfection equally throughout the keys with such delicate exactness, that from the smallness of the division, the imperfection should not predominate, nor be liable to detection in any one key more than in another. Those who have never enjoyed the luxury of hearing their piano-forte tempered after this masterly fashion, may accuse me of unfeelingly exulting over their misfortune, when I aver that my ears have been frequently gratified to an exquisite degree by the delicious sounds of my piano-forte after being tuned by Mr. Andrew Smith, of Bristol, a gentleman whose classical education, refined ear, and perfect knowledge of music, blended with every qualification above enumerated places him paramount above every other tuner I have hitherto met with.*

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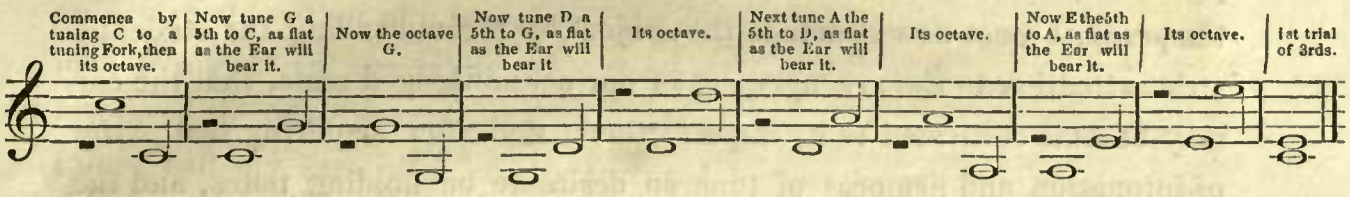
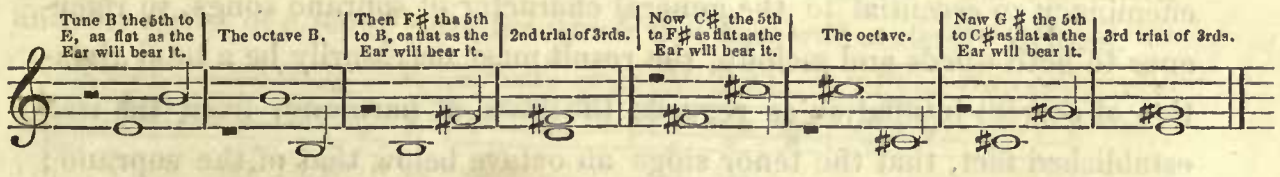
* This highly accomplished professor of Tuning, now resides in London, at 26, Tavistock Street, Covent Garden.

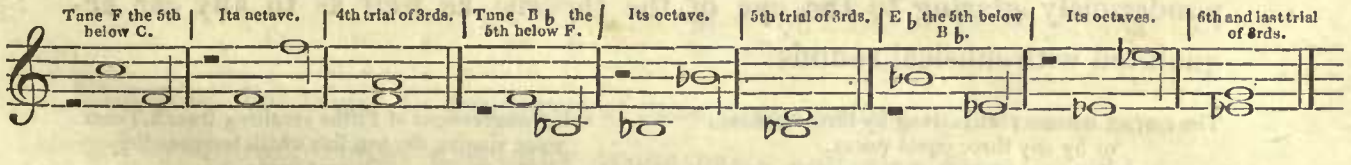
The following method of tuning the Piano-forte, which I have formed into a table, was adopted by the best Tuners of the 17th century.


Commence by tuning C to a tuning Fork, then its octave.
Now tune G a 5th to C, as flat as the Ear will bear it.
Now the octave G.
Now tune D a 5th to G, as flat as the Ear will bear it
Its octave.
Next tune A the 5th to D, as flat as the Ear will bear it.
Its octave.
Now E the 5th to A, as flat as the Ear will bear it.
Its octave.
1st trial of 3rds.

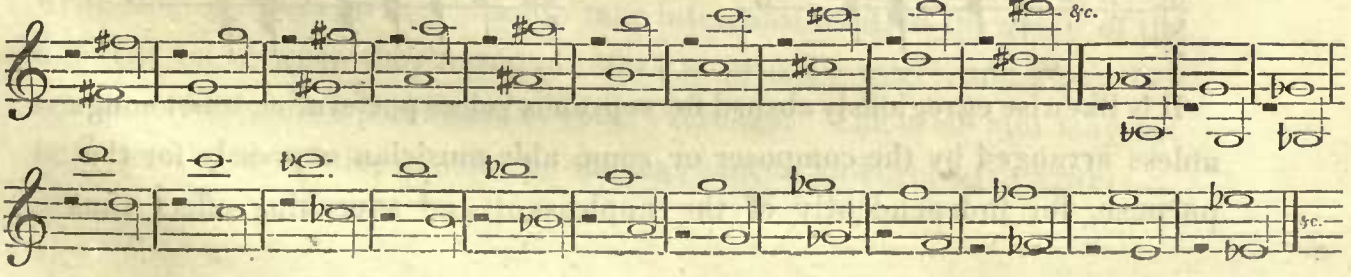
By 1st trial of 3rds is meant, after having tuned your 5ths upwards as far as E, and consequently tuned sufficient notes to perform a common chord, you may strike C and E together when if your Ear should be satisfied with the harmony of the two notes, you may be certain that all you have thus far tuned has been correctly done. On the contrary should your Ear detect any defect in E as a 3rd to C, you may decidedly conclude that you have been incorrect in your 5ths. For instance the 3rd should sound rather sharp as a 3rd to C, but if too sharp your 5ths have not been tuned sufficiently flat and vice versâ—should the E be too flat as a 3rd to C, take it for granted that you have not been tuning your 5ths sufficiently sharp. In either case it will be advisable to recommence tuning, and the instant your Ear becomes satisfied with E as a good third to C, consider your tuning so far correct:—you may then leave well alone and proceed by tuning 5ths in continuation as you have hitherto done, observing well the 2nd and 3rd trials with the same precaution as the 1st trial.


Tune B the 5th to E, as flat as the Ear will bear it.
The octave B.
Then F♯ the 5th to B, as flat as the Ear will bear it.
2nd trial of 3rds.
Now C♯ the 5th to F♯ as flat as the Ear will bear it.
The octave.
Now G♯ the 5th to C♯ as flat as the Ear will bear it.
3rd trial of 3rds.

Having proved the correctness of your tuning thus far by the 2nd and 3rd trials leave what you have done, and now proceed to tune by 5ths downwards as follows, observing strictly your 4th, 5th, and 6th trials, which if they agree in giving good 3rds the Piano-forte may be considered well tuned.


Tune F the 5th below C.
Its octave.
4th trial of 3rds.
Tune B♭ the 5th below F.
Its octave.
5th trial of 3rds.
E♭ the 5th below B♭.
Its octaves.
6th and last trial of 3rds.

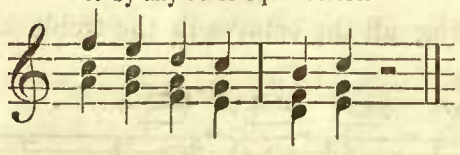
Having satisfied your Ear thus far, finish by tuning all the octaves in the treble and bass to the notes already tuned as follows.



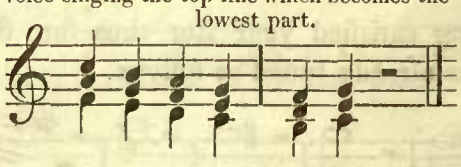
Having thus far explained the total absence of *true* musical sounds in our present system, and the necessity of singing to a piano-forte properly tempered, I must now conclude the subject by recommending the student's strict attention to the arrangement of our acknowledged scale, that the ear may become cultivated to its imperfections, and after acquiring that *purity* of intonation and firmness of tone so desirable on holding notes, and the art of protracting or contracting at will the duration of each sound in the ascending and descending scale with equality and steadiness of voice, which will enable him to depend on his own strength, the different distances, from one sound to another, may then be attempted with the same caution and perseverance.—*See* Intervals.

Before closing this chapter on intonation I have to set my veto against tenor voices executing soprano songs, for without animadverting on the preposterous folly and inconsistency of men affecting all the tenderness and effeminacy so essential to the general character of soprano songs, in reference to both words and melody, the result must necessarily be a total violation of correct intonation as regards the laws of harmony, from the well established fact, that the tenor sings an octave below that of the soprano; consequently, when the former commits the deformity of infringing on the songs of the latter, the following false progressions must become preponderously glaring to the eye of the theorist as well as to any ear acquainted with musical sounds.

The correct harmony when sung by three sopranos or by any three equal voices.

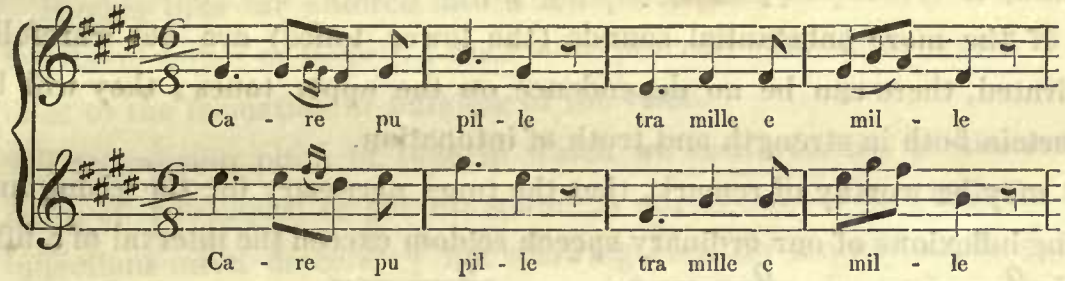


False progressions of Fifths resulting from a Tenor voice singing the top line which becomes the lowest part.

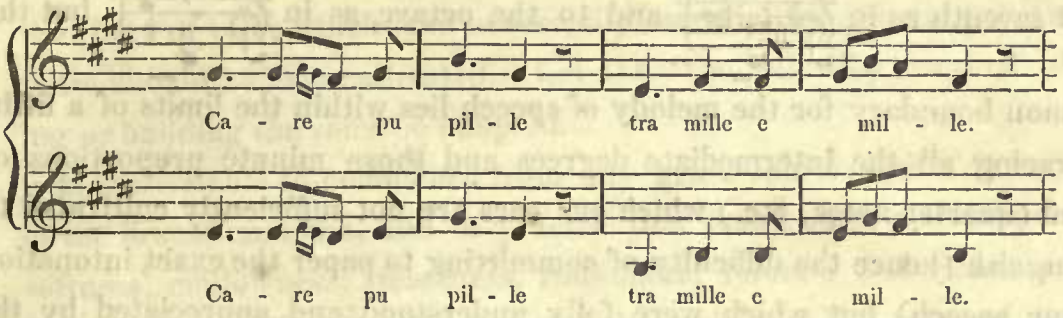


It is likewise egregiously absurd for sopranos voices performing tenor songs unless arranged by the composer or some able musician expressly for that purpose, for independently of the unpleasant and squeaking effect thus

produced by aiming at notes beyond natures limits (the soprano voice being an octave above that of a tenor) and the energy, sentiments, and passions of men frequently ill according with those of women, there are also many instances of false progressions in such abuses and perversion of taste. I once had my ears most cruelly tortured by two sopranos executing the following duet of Blangini's.



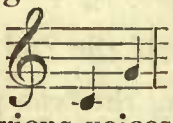
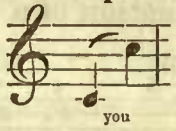
This defect of harmony might easily have been avoided if the 2nd part had been sung an octave lower than written, thereby gaining the true pitch and intonation of a tenor voice for which that part was evidently written.



Examples that might be produced of false progressions in harmony occasioned by soprano voices executing tenor parts and vice versâ, would be innumerable, and it would be well for some of our singing *masters* who write singing books, if they were to take into consideration the genus of the different voices when they harmonize for two or more voices, and when they set piano-forte accompaniments to vocal exercises. The same hint may not be unworthy the notice of some of our *song makers* and orchestra writers.

ON THE FORMATION OR BUILDING OF THE VOICE.

The old adage that a house without a good foundation must fall to the ground, is it not inapplicable to the formation or building of the voice; for, if the more substantial sounds (the lower tones) are not carefully cultivated, there can be no dependence on the upper tones; they will be uncertain both in strength and truth of intonation.

It may be worthy of remark, that the tones necessary for the rising and falling inflexions of our ordinary speech seldom exceed the interval of a fifth thus  thus or thus according to the pitch of various voices. We may occasionally to expressions of surprize rise to a flat seventh as in and to the octave as in  but the common boundary for the melody of speech lies within the limits of a fifth, embracing all the intermediate degrees and those minute proportions of sound (quarter-notes, &c.) which *our* ears are not sufficiently cultivated to distinguish (hence the difficulty of committing to paper the exact intonation of our speech) but which were fully understood and appreciated by the ancient Greeks, who made elocution and every style of declamation an essential branch of education. No public speaker was allowed to give utterance to a single word or sentence, but at fixed and determined intervals. Dionysius Halicarnassensis* avers, that their compass of voice in declamation, even during a scene of passion, seldom exceeded the interval of a fifth. The Abbé Arnaud† likewise asserts, that the tones which constitute language, were commonly all comprised within the compass of a fifth, and the in-

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* De struct. orat. sect. ii. p. 76 edit. Upton.

† Mem. de Litterature, tome xxxii. p. 442.

flexions of the voice extended to all the several degrees of that interval. Each word had its accent; the syllable was elevated by the acute accent, and lowered by the grave. This rule was fixed and unalterable; the degree of high and low was free and various; and it was the variety and freedom which threw not only grace and variety into the pronunciation, but which served to shew the limits and even shades of elocution.*

Having thus far entered into a few particulars respecting the intervals for the melodies of speech, I shall now proceed with their import in reference to the formation or building of the voice.

The common pitch of tone in which we converse, lies within very few notes of the deepest or gravest sound in our compass, to which the falling inflections often descend:† but allowing even for the various modulations so necessary to prevent monotony in speaking, the rising inflexions never, by many notes, ascend to the highest (most acute) sound. Nature, therefore, dictates that before our acute tones are made of any consideration, that part of voice which is so necessarily essential for general use, the lower tones should be first cultivated. Let then the following method of forming or building the voice be adopted.

It is advisable to commence from any grave sound within three or four of the lowest compass, and to practise that sound until a certain degree of softness, mellowness, steadiness, roundness, fulness, and richness can be given to it at will. Make that sound the tonic (the key note) of a diatonic

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* So strictly attentive were the ancients to their notations for the inflexions of the Voice in reciting, haranguing, or in declaiming, that a pitch-pipe which Quinctilian calls a *tonarium*, Cicero a *fistula*. and Plutarch a σύριγξ or *syrinx*, was always kept at hand to regulate the Voice in case of any deviation from the prescribed rules. Thus Cicero de orat. tab. iii., and Plutarch In Vit. C. Gracch. both relate the well known story of the Voice of the furious tribune, Caius Gracchus, being brought down to its proper pitch, after he had lost it in a transport of passion, by means of a servant placed behind him with one of those instruments.

† "Compass" in singing signifies the range of sounds comprehended by any voice in which sense we say such or such a note is the highest or lowest sound of his or her compass.

scale. The voice may then ascend to the second and third of the scale, and be exercised in the like manner as on the first, so that the three tones are made equal in their bearings and qualities. One half tone higher may afterwards be attempted, which will be the fourth note of the diatonic scale; and by the same means, the voice may exercise itself, step by step, until the next four notes, which complete the octave, be gained with the same equality of tone as the preceding four.*

Thus having cultivated eight sounds (which may be considered about the middle part of the voice,) and gained thereby a substantial basis or groundwork, the student may with safety extend his compass either above or below, proceeding slowly, but securely, in his progress: in extending the compass, however, care should be taken to discover which way the voice inclines; for, as we would with caution feel our way in a dark and unknown road, so, in extending the voice, it is necessary to cultivate those high or low sounds, that are most pleasing to the ear, and on which we may with firm confidence rely for truth of intonation.

When Signora Grassini first appeared at the King's Theatre as a contralto singer—although her compass was limited to only seven notes, her beautiful intonation blended with sweet richness of tone and elegance of style, commanded general delight. After a few years absence on the Continent, where she had extended her compass above two octaves—she reappeared in this country as Prima Donna, but they who remembered her voice when she was in England before, found it comparatively thin and feeble—thus by indiscriminately forcing her compass, her voice lost its richness and with it public admiration. It is thus evident, that quality of voice should be regarded before compass. Let for instance a fluid of six

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* The strongest proof of the advantage arising from cultivating the middle and lower tones of the voice is exemplified in bass singers, for there are but few exceptions, where their voices are good, in which they cannot undertake the part of counter-tenor.

feet in depth be spread over more than double its usual surface, and it will necessarily be shallower—though of greater extent; by the same rule, fulness of tone, sweetness, and clearness should not be sacrificed for extent of voice.

There is an erroneous belief, that children should not begin to have their voices cultivated at an early age; to this I will not subscribe, for in my opinion they cannot commence too soon: but if injudicious teachers, by imprudent exertion, strain youthful voices, then, indeed, their tones become harsh and discordant, like those of a wind instrument that is overblown: under such tuition it would be best that children should not begin either early or late.

It would be well to bear in mind that the longer a violin has been in good use, the sweeter and fuller become its tones; by proper exercise the vocal organs in like manner improve in mellowness and power.

About the ages of fifteen and sixteen, and in some instances sooner, the voices of both sexes undergo a material change with the constitution; then that of the female, if properly managed, imbibes the rich full tone of womanhood; but if too much exerted while in an uncertain state of health, it becomes harsh and discordant.

Boys, before arriving to manhood, (often from neglect of the master, as well as from their own imprudence in straining their voices at the time of changing or breaking,) entirely lose all power of singing, and it frequently happens that they never regain their musical tones, nor the least trace of ever having possessed them.

A good old master has (no doubt to prevent injurious practice) recommended that boys should not sing at all from the time when their voices break until their tones be fixed. The change, that takes place with the constitution in male voices, is very different from that of the female: the latter only loses a particular thinness of sound common to very youthful voices, and gains in its place a full rich body of tone, which, from ill manage-

ment, is often turned into that harshness before noticed: but the male entirely loses his upper notes, and gains a deeper compass of an octave or more below. It is then, when the master's ability should be exerted by transposing his pupil's songs and exercises, so that his voice shall be, by degrees, lowered in pitch, as the acute tones fall off:—then it is his duty to be on the watch for every change; and, that as the upper notes get defective in the smallest degree, (cracked or uncertain,) their compass should be lowered by half a tone at a time, until the voice becomes fixed as a counter-tenor, tenor, baritono or bass. By such means boys would never entirely lose their vocal powers, nor should we have to lament the great scarcity of male singers.

A boy from the first moment he discovers any change or break in his voice should refrain for at least two years from every kind of violent exertion—the period of immaturity and growth being that, in which excesses of any description should be strictly avoided, as their indulgence (more particularly at this time of life than at any after age of maturity) will necessarily injure the voice, which will become weak, husky, and discordant, and not unfrequently ruined together with the constitution.

It is the opinion of all the faculty, whom I have had occasion to consult, that at the period of puberty the rapid increase of nutrition particularly affects the vocal organs; when the thyroid cartilage, that part of the Larynx called *pomum adami*, Adam's apple (which does not exist in boyhood nor at any period in females) becomes remarkably prominent in front of the trachea: on its first development the pitch of the voice is instantly affected and as it increases in size the voice assumes a graver and graver quality: there is also at this period a general enlargement of the glottis, which has so great an influence over the tones of the voice, that M. Dodard affirms that a variation in the capacity of it not exceeding the fifty fourth part of a silk worm's thread, or one three hundred and fifty fourth part a hair, will occasion a difference of tone: the reader may therefore easily form some judg-

ment of the change of pitch and quality in the voice that must be effected by this revolution in the formation of the vocal organs—and of the caution necessary to be observed in exercising the voice during this metamorphosis.

Let me here advise the insolent quack, who applies to himself the epithet "Singing Master" to reflect on the great responsibility, with which he is charged:* since his total ignorance of the construction of the human voice may not only induce him to injure for ever the vocal powers of his credulous pupil but also by overstraining the vessels, which are then in a relaxed state, may bring on inflammations or swellings in the throat, and frequently produce rupture, consumption, and other diseases of fatal tendency.†

As the muscles of our limbs gain strength and firmness by moderate use of dumb-bells, and other athletic exercises, so by gently and daily training the nerves and muscles connected with the vocal organs, which gain strength and tone by such judicious practice, the voice will improve in compass, fulness, roundness, sweetness, clearness, evenness, steadiness, firmness, and flexibility, whilst on the contrary violent exertion occasions an unusual rush of blood to the organs, which tends to inflame the throat, to stretch and swell the vessels beyond their healthy diameter at the risk of destroying the voice or of rendering it harsh, squeaking, thin, feeble, uneven, husky, broken, and every respect discordant.

It is not unusual for singers to apply to their instructors for information relative to the mode of preserving the voice: from experience I can only say, whatever agrees with the constitution cannot disagree with the voice; and I find from the works of both ancient and modern writers on the subject, that whatever tends to impair the general health will likewise impair the vocal powers. Late hours, every kind of intemperance and personal ex-

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* See chap. iv. pages 68, 69 and 70.

† For serious consequences resulting from over-straining the voice, see Dr. Brassavoli, Dr. Ramazzini, Dr. Schenck, Morgagni, Fallopius, M. Patissier, &c. &c.

cess, is consequently injurious. Moderation in the use of wine is recommended—and abstinence from indulgences of the table, for the constitution otherwise becomes enfeebled, which not only injures the voice, but also renders a man equally incapable of any other mental or bodily exertion—hence the voice should not be exerted after a full meal.*

There is a break, more or less, in the voices of both sexes, but more particularly in that of the male, between the *Voce di petto* and *falsetto:* that precise part of the vocal organ where the *Voce di petto* forms this juncture with the *falsetto* is by the Italians called *Il Ponticello*, "the little bridge;" and singers who can with safety carry this *Voce di petto* over this little bridge may truly sing its praises. It should here be an object with the Singer to contrive to blend the two qualities of tone, at their junction, in such a manner, that the transition from one to the other may not be perceptible to the ear. This cannot be accomplished without the aid of the *feigned voice*, which may be justly considered the only medium or vehicle by which the *falsetto* can be carried into the *Voce di petto*.

Should my observations, at page 117, on the *feigned voice*, appear obscure, and the Tyro find any difficulty in effecting its practice, or in distinguishing it from the *falsetto*, which is not improbable from the seeming affinity the two sounds bear to each other; he may at once satisfy every doubt upon that point by exercising his *falsetto* on the different Vowels, in which attempt he will discover it to be physically impossible to articulate the Italian broad *a*, but the *feigned* Voice will against all resistance instinctively become the vehicle of its intonation—at this crisis the two qualities of tone must instantly be detected. Hence it is evident that the *falsetto* is en-

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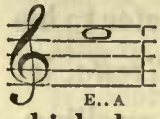
* For observations and notice of the singular mode adopted by the ancients for exercising, strengthening, and preserving the voice, see Aristotle in his Book on the Soul—his Prob. l. 10. Cicero, de orat. lib. l. Seneca contr. l. 1. Apuleius Flor, lib. 2. Quintilian, lib. xi. c. 3. Pliny hist. lib. xxxix. c. 3. Suetonius in Nerone. Persius, sat. 1. Cresollius, Athenæus, St. Isidore, Beroaldus, Clearchus, Fortunatianus, Bernard Justinian, Hermolaus Barbarus, Galen, Alexander Aphrodisiacus, Herennius, Austin, &c. &c. &c.

tirely governed by the contracted aperture of the mouth, the formation of which having no influence whatever in the production of the *feigned* voice: the intonation of the former is chiefly produced in the small cell or cavity above the arch of the mouth, called the *internal nose;* and the latter is formed at the back part of the head and throat, just above the glottis, where the uvula is situated. *The Veil of the palate* becomes elevated, which obstructs the sound from traversing the nasal passages, and is consequently compelled to pass direct and pure through the mouth.*

The Tyro having thus far satisfied his ear in distinguishing the *feigned* voice from the *falsetto*, should endeavour to blend those two qualities of tone by commencing with his *falsetto* upon any given sound, and whilst in the act of prolonging that sound, change the vowel without taking breath, as



or

this will decidedly effect the desired union; which having been accomplished, the next object must be that of uniting the *feigned* voice with the *Voce di petto*.

Let every note be begun in the feigned voice as softly as possible, by swelling gently, and immediately returning to the first piano: as the voice increases in power and quality let the swell be increased, yet with caution; the slightest irregularity or roughness being a sign that the singer has exceeded the development of which his organ is as yet capable. Any unsteadiness or tremor of voice is to be remedied by taking the note *softer;* a contrary course only serving to increase and confirm the defect.

The swell (as the diagrams in my next article show) should be entirely progressive and retrograde, that is, the attainment of the desired volume of sound is the signal for an immediate though gradual diminution: it should result from a single impulse and not from a succession of efforts, and all

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* "The Veil of the Palate"—termed in Anatomy velum pendulum palati—is a thick, fleshy, glandular skin which hangs down at the back part of the mouth.

sudden jerks will be injurious, among other reasons, because without preparation the singer cannot ascertain the exact extent of volume to which his voice is adequate, and will consequently be in danger of straining it beyond its limits, to the destruction of its purity.

The greatest care must be paid to these remarks, in the cultivation of the higher tones of the voice: for as the natural compass of the voce di petto, of either denomination seldom extends beyond 8, 10 or 12 notes, all others are properly artificial, and must be assimilated to the original by the above method—any attempt to supersede which, by forcing the chest-notes, will certainly be attended by the ruin of the singer, and notes so acquired being harsh, are incapable of colouring, and liable to disappear altogether. The rule experience pronounces infallible is this:—when the singer after having cultivated the lower tones, (which form the basis and give the character to his voice) arrives at the *break* or meeting of the registers *di petto* and *di testa*, let him proceed in the *feigned* voice alone; let him increase its power by swelling, and let him gradually unite it with the chest voice rather by its own enlarged volume than by any exertion of the latter—thus affected, the junction will be imperceptible, and once gained will never be lost. It is only by voices so formed, that the higher effects of the heart can be produced—or that the qualities so often lauded be realized.

Many persons, who do not appreciate the beauty of a judicious management of the *falsetto*, depreciate altogether the use of it:—there are undoubtedly instances where it is not to be tolerated—the indulgence of it, for example, would be against all good taste and judgment in energetic passages, such as "Sound an Alarm"—particularly if displayed upon the last word—we should in that case certainly feel but little terror at an alarm announced to us by such an effeminate sound, nor should we feel prepossessed with any very exalted idea of that man's *honor* or bravery, who exercised his *falsetto* in the Seraskier's song "Love and honor now conspire to rouse my soul with martial fire," but to expressions of endearment, the falsetto may be

used with great advantage, which may be exemplified in Braham's song "Is there a heart that never loved or felt soft *woman's* sigh?" It would in my opinion show great want of manly tenderness, if *woman* was vociferated with the fabled war-cry of the Hindù Kartikéya* or the terrific roar of Achilles preparing to avenge the death of Patroclus. It would, in fact, be much the same as if the dithyrambics of Pindar, or the stirring poetry of Stesichorus and Alcæus were sung to music adapted to the verses of Sappho and Erinne. In the song also of "When the heart of a man is depressed with care, the mist is dispelled when a woman appears"—the falsetto to *woman* gives a peculiar delicacy of light and shade, which the *voce di petto* would entirely destroy. There are innumerable instances where the falsetto may in the like manner be exercised to great advantage; hence it is the abuse of the falsetto, not the judicious use of it, that should be depreciated.

But to return to the formation and building of the voice.

We learn from the best authority that ancient actors, orators, and singers never spake or sang in the morning, until they had "methodically unfolded" their voices gently, raising it to the highest pitch to which they had to ascend, and gradually depressing it again to the lowest and softest tones;† in the like manner, should the singer strictly attend to the daily exercise of his voice, avoiding all precipitancy and violence, never forcing nor dwelling too long on the highest (acutest) notes, and keeping in view the crescendo and diminuendo, throwing out the voice and suddenly or protractedly drawing it in again at will, as I have endeavoured to illustrate in the diagrams, page 153.

There is an exercise I particularly recommend, and which for general utility is preferable to others, as it combines in a very simple process all

* The general of the Gods or Indian Mars.—In allusion to the battle between the Suras and Asuras, in one account of which his war-cry is said to have shaken creation to its centre. See the Mahà-b'haráta—also. Moor's Hindù Pantheon and Coleman's Hindù Mythology.

† Cicero, de orat. lib. 1. Seneca contr. l. 1. Aristotle, Prob. l. 10. Apuleius Flor, lib. 2. Pliny hist. lib. 39, cap. 3. Suetonius in Nerone. Persius, sat. 1.

that will render the voice equable and flexible; I mean the progression by major triads with their relative minors. Let the Tyro commence very softly, and swell gently to the second note, preserving as much as possible the quality of the first—thence let him gradually decline so that the third note be soft, yet still retaining some portion of the colouring of the second: let him return still more softly to the middle note, and conclude pianissimo on the note upon which he begun. The whole should be performed without the slightest break or suddenness, and if perfectly executed, should comprise every intermediate gradation between soft and loud—thus

when facility in accomplishing this has been obtained, the phrase may be varied by the addition of a turn, the same character being carefully preserved—and lastly, let the whole passage be doubled, the repetition being an echo of the respective degrees of loudness and softness in the original, to which it should bear the same relation with that of a reflection in a minor to its object.*

I have been thus particular, as I conceive this to constitute in some degree a musical equivalent for the Torso, in which every principle of the higher branch of singing may be detected and studied.

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* A reference to this page will be found where this exercise will be written in full.

ON THE SWELLING AND DYING OF THE VOICE.

There needs no greater power of argument to assure the reader that a singer can no more commit the exact tone of his voice to paper, than an artist can put smoke and air itself into his drawings; but as, by lowering tints—bending trees—and waving grass, the artist represents *wind*, so accurately that we may imagine we hear it whistling around us, so also may the musician convey to us (by particular marks and indications, in addition to the notes representing sound,) a correct idea of the quality of tone, with regard to soft and loud: for which purpose the characters usually employed are the three following

The first is called by the Italians *crescendo*, from *crescere* to increase, and signifies a gradual *increase* in strength.

The second is termed by the Italians *diminuendo*, and signifies a gradual *decrease* in strength.

The third is only the *crescendo* and *diminuendo* blended, intimating that the notes over which it is placed are to be *increased* and *decreased* in strength or quantity of tone, as the figure in size.

Crescendo, we are told, was a term in music unknown till about the middle of the last century. It appears that Jomelli, who had a good band to write for at Stutgard, introduced the terms crescendo and diminuendo into Germany, for the gradual increase and diminution of sound, which soon became the general practice throughout Europe.

J. Chr. Bach was the first, who introduced the *crescendo* and *diminuendo* into England, in an air entitled "Non so donde viene quel tenero affetto," sung by Ciprandi, an excellent tenor singer of his day.

Cicero, (de Oratore l. 3, c. 102) however, tells us, that the ancient Romans aware of its beauty, practised it continually, for says he, "even musicians, who have composed melody, are sensible of its power; as is manifest from the care they take to lessen the sounds of instruments, in order to augment it afterwards: to diminish, to swell, to vary and to diversify."

It is also evident, that the ancient Greeks fully appreciated the crescendo and diminuendo (amongst other reasons), by our borrowing from them the *Rhomboid* ( ) which is the figure we now use, as I have before stated, to intimate that the notes of the passage over which it is placed are to swell and decrease in sound, as it widens and narrows in size.

This swelling and dying of the voice is the most important to practise, and one of the easiest requisites to acquire, if judiciously treated; on it depends the principal art of singing, for it sweetens, enriches, and gives that delicious roundness and fulness to the tone, so desirable for every branch of vocal science.

It is this swell and dying of the voice, which makes music respond to the various passions, and passes the feeling of one mind to another. It was this, which animated ancient heroes to the battle, as the Bardic strains recapitulated the deeds of brave ancestors, and urged their bold descendants to imitate by personal prowess their noble deeds:—to them this

ὀπισθόμβροτον αὔχημα δοξᾶς

was a monument, to the acquisition of which their whole lives were devoted; and it was the softer strain of lyric poetry, which in a great measure civilized life. Hence different poets have *without plagiarism* indulged the same ideas, because they have studied Nature, and breathed her in their flowing numbers; take for instance Gray's beautiful ode on poetry.

"Awake, Æolian Lyre, Awake," &c.

which is a splendid amplification of the first strophe of Pindar's first Pythian,

χρύσεα φόρμιγξ κ̀. τ̀. λ̀.

in both the varied action of music on the mental passions is powerfully expressed, and both are a commentary on the preceding observations. In like manner, Horace, who attributes the invention of the *crooked* lyre ("curva lyra") to Mercury, imputes primitive civilization to his melody,

"Mercuri facunde, Nepos Atlantis,
Qui feros cultus hominum recentûm
Voce formâsti catus," &c.

Homer and the Tragœdians are also fraught with passages applicable to this subject, and to many of them parallels exist in the great Hindù

Poets—for all were guided by nature. The Persians likewise abound in epithets of the harp; it is دلسوز, *heart-inflaming*; دل آفروز, *heart-enlightening*, دلگیر, *heart-captivating*, &c. &c. &c. with David it was "כבודי" *my Glory*, and in the last Psalm, in a solemn burst of prosopopœia, all instruments and all creation are enjoined to burst into the choral Hallelujah. Music was connected with the Divinity by every Philosophic Nation; the operations, the goodness, and the attributes of God were inferred by Plato and others from μεσίκη and ἁρμονία; and this godlike music and harmony were joined to the higher intelligences by those, who investigated causes and effects. Nor have the Muses any where existed without a Deification of their attributes; the classic daughters of the infinite mind and memory, who inhabited Olympus, the pastoral, but divine, attendants on Krishna, the Indian Apollo, and the Northern Nymphs of song, all, prove this very demonstrable assertion. So, the Gods, "δωτῆρες ἐαῶν" are represented delighting themselves in melody, as Pindar expresses himself,

κήλα δὲ καῖ Δαιμό νων θέλγει φρένας,

and Homer still more forcibly; and even in the scriptural pages, the beatitude of the future state is depicted to the human mind by the appropriate metaphor of seraphic melody produced by golden instruments and immortal voices, which idea evidently resulted in the effects of harmony transferred from sensations, of which we are positively cognizant, to promised joys and blessings, which we can only anthropopathetically pourtray to ourselves under this figure. May we not then say of music,

Est Deus in nobis; spirante calescimus illo?

But to return to my subject.

Monotonous tones, that are produced with an equal degree of loudness, without any preparation by the *crescendo* and *diminuendo*, by their uniformity tire the ear, as a country, whose sterility admits of no varying scene, wearies the mind; but, as a prospect rich in hill and glade, whereon the eye gazes with delight, the swelling and dying of the voice, by the pleasing versatility of light and shade fascinate the imagination.

Equable sounds, says Beattie, "like smooth and level surfaces, are in general more pleasing than such as are rough, uneven, or interrupted; yet, as the flowing curve, so essential to elegance of figure, and so conspicuous in the outlines of beautiful animals, is delightful to the eye, so notes *gradually swelling*, and *gradually decaying*, have an agreeable effect on the ear and on the mind; the former tending to rouse the faculties, and the latter to compose them; the one promoting gentle exercise, and the other rest."

The swell should be commenced in the *feigned voice*, gradually stealing and increasing on the ear in magnitude of tone, and melting again, by the same ratio, into its original softness, as already treated on in chap. vi. pp. 117, 118.

Hark, how it floats upon the dewy air!
O! what a dying, dying close was there!
'Tis harmony from yon sequestered bower,
Sweet harmony, that soothes the midnight hour.—*Progress of Errors.*

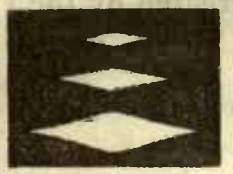
The invalid, by daily and cautiously prolonging the distance of his walk, gains that bodily strength, and command of breath, which at length enable him to undertake a long journey; from which the singer may by comparison see the necessity of practising the crescendo and diminuendo progressively; that is, by daily increasing the force of his voice, and in the like manner by degrees prolonging the duration of sound on holding notes, to gain such magnitude of tone and command of breath as will enable him to increase and decrease the sound of a note at pleasure, either in protracted duration "sweetness long drawn out," or to apportion the same degrees in rapid alternation.

Soft as love's sigh, or light as zephyr's blow,
Now sweet as waves that kiss the shelly shore,
Now deep and awful as the ocean's roar.—*Rome*, part i. line 351.

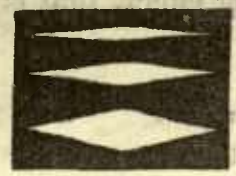
Every possible light and shade, that sound is capable of effecting by the various degrees of the crescendo and diminuendo, are displayed in the following examples.

The voice must gradually increase in magnitude or volume of tone, and dissolve again into softness, as the following characters open and close:

Let the voice gently swell and melt again by the same ratio into softness, progressively protracting the duration of sound, without increasing in volume.

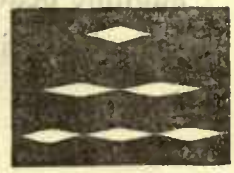


The same, only increasing in volume as the sound becomes protracted.



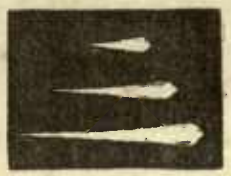
Preserving an equal length of sound, but progressively increasing in volume.

An increase and decrease of sound twice in once taking breath, blending the decrease of the first with the commencement of the second swell.



A gentle increase and decrease of sound, progressively blending two & three in once taking breath, forming one connected chain of increasings and decreasings of the voice.

The same, only progressively increasing in volume.

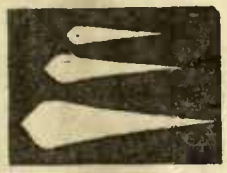


A gradual *increase*, and sudden *decrease*, progressively lengthening the swell, without increasing in volume.

The same, only increasing in volume as the swell becomes lengthened.

Preserving an equal length of swell, but increasing in volume,

A sudden increase and gradual decrease, progressively protracting the duration of softness without increasing in volume.



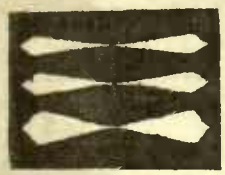
The same, but progressively giving greater volume to the sudden increase.

Preserving an equal length, but progressively giving greater volume to the sudden increase.

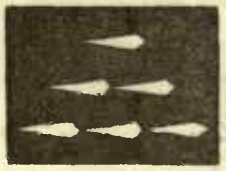
A gradual increase and sudden decrease, twice effected in once taking breath, blending the first sudden decrease with the commencement of the second gradual increase.

A sudden increase and gradual decrease, twice in once taking breath, blending the first gradual decrease with the commencement of the second sudden increase.

A gradual increase and sudden decrease, blended with a sudden increase and gradual decrease.

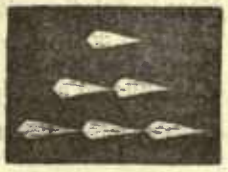


A sudden increase and gradual decrease, blended with a gradual increase and sudden decrease.



A gentle increase and sudden decrease, progressively, blending two or three in once taking breath.

The same, only progressively increasing in volume.



A sudden increase and gradual decrease, progressively blending two and three in once taking breath.

The same, only progressively increasing in volume.

Should the foregoing explanation be considered unsatisfactory, the following quotations cannot fail to inspire the reader with a just idea of the sublime beauty, and enchanting effect, that is created by the various swellings and dyings of the voice.

——— Soft as evening dews
Sinks in the heart, and all the soul subdues :
Sweet as Æolian sounds, that gently rise,
As blows the fragrant breeze, or languid dies ;
Now tremulously sweet the zephyr's wing
Touches with tones of heav'n the trembling string ;
Now gradual swells, as on the distant shore,
At crimson eve, the crested billows roar.—*Rome*, part i. line 344.

Then rising all at once was as the sound
Of thunder heard remote.—MILTON, book ii, line 476.

Rose like an exhalation with the sound
Of dulcet symphonies and voices sweet.—Book i, line 549.

——— A shout,
Loud as from numbers without number, sweet.
As from blest voices, utt'ring joy.—Book iii, line 346.

Ring out, ye crystal spheres,
Once bless our human ears
(If ye have pow'r to touch our senses so)
And let your silver chime
Move in melodious time,
And let the bass of heav'ns deep organ blow,
And with your ninefold harmony
Make up full consort to the angelic symphony.—*Ode.*

Mountains, and ye, that warble as ye flow,
Melodious murmurs, warbling tune his praise.—V. 195.

That strain again; it had a dying fall:
Oh! it came o'er my ear like the sweet south,
That breathes upon a bank of violets,
Stealing and giving odour.—

Where should this music be? i' the air, or the earth,
It sounds no more:—and sure it waits upon
Some god of the Island.—*Tempest*, Act I.

At last, a soft and solemn breathing sound,
Rose like a steam of rich distill'd perfumes,
And stole upon the air, that even silence
Was took, ere she was ware, and wished she might
Deny her nature, and be never more
Still, to be so displac'd. I was all ear,
And took in strains, that might create a soul
Under the ribs of death.—*Comus*.

And ever against eating cares,
Lap me in soft Lydian airs,
Married to immortal verse,
Such as the melting soul may pierce,
In notes with many a winding bout
Of linked sweetness long drawn out.—*L'Allegro*.

Pleasant is the voice of thy song; it comes on the sound of the stream along the narrow vale.—Ossian.

—— Her voice was like the harp; when the distant sound comes in the evening, on the soft-rustling breeze of the vale!—Ossian.

——— How often from the steep
Of echoing hill or thicket have we heard
Celestial voices to the midnight air,
Sole or responsive to each other's note.—Milton, iv. 680.

There let the pealing organ blow
To the full-voic'd quire below,
In service high, and anthems clear,
As may with sweetness through mine ear,
Dissolve me into ecstasies,
And bring all heav'n before mine eyes.—*Il Penseroso.*

For mine is the lay that nightly floats,
And mine are the murmuring, dying notes,
That fall as soft as snow on the sea,
And melt in the heart as instantly!
And the passionate strain that, deeply going,
Refines the bosom it trembles through:
As the musk-wind over the waters blowing,
Ruffles the wave, but sweetens it too!—*Lalla Rookh*, page 318.

'Tis I that mingle in one sweet measure,
The past, the present, and future of pleasure,
When memory links the tone that is gone
With the blissful tone that's still in the ear;
And Hope from a heavenly note flies on
To a note more heavenly still that is near.—319.

And when he hears the rude luxuriant note
Back to his ear on softening echoes float,
Believes it still some answering spirit's tone,
And thinks it all too sweet to be his own!
MOORE'S *Epistles, Odes &c.*, vol, ii. p. 140. See also pages 77 and 96.

How quick expression darts her glancing fire,
How deep responding, blend those hues and tones,
Which harmony itself enchanted owns:
All judgment sanctions, and all taste admires.—GENT'S *Poems*, page 139.

'Twere but the echo of the parting breeze,
When Zephyr faints upon the lily's breast;
'Twere but the ceasing of some instrument,
When the last lingering undulation
Dies on the doubting ear.—Smart.

———The grateful notes prolong,
Apollo listens, and approves the song.—Homer's *Iliad*, book i.

———And rapid urge the way,
Till dying off the distant sounds decay.—Homer.

And her voice was the warble of a bird,
So soft, so sweet, so delicately clear,
That finer, simpler music ne'er was heard;
The sort of sound we echo with a tear,
Without knowing why—an overpowering tone,
Whence melody descends as from a throne.—*Don Juan*, canto ii. p. 194.

Like to a harp-string stricken by the wind,
The sound of her lament shall, rising o'er
The seraph voices, touch the Almighty mind.

Prophecy of Dante, canto iii. line 19.
See also *Hours of Idleness*, pages 70 and 136.

Hark! through the calm and silence of the scene,
Slow, solemn, sweet, with many a pause between
Celestial music swells along the air!

Montgomery's *Greenland*, canto i. page 2.

And thy voice of music cease, like the murmurs of the evening breeze,
That die away in the silence of night.—Ossian.

As to perfection in the swelling and dying of the voice, of those on our English stage Braham is facilē princeps—ὁ πανὺ κορυφαῖος :—but of female singers Miss Shirreff stands unrivalled,

"*Velut inter ignes*
Luna minores."

The delicately beautiful and pathetic attenuation of her notes, melting as it were under a magic spell from their more majestic richness, into silvery softnesss, till they almost seem absorbed into liquid air, alternated with the awfully bursting volume of her swell so full of harmony yet so powerful and so redolent of original talent, marks her decidedly and without prejudice to any one as the gifted queen of song, with whom none may presume to compete.

"Palmam *quæ* meruit, ferat!"

THE MOUTH.

" Her Mouth, which a smile
Devoid of all guile,
Half opens to view,
Is the bud of the Rose,
In the morning that blows,
Impearl'd with the dew.

Opening the mouth to the fullest extent is by many persons considered the very acmé of perfection ; and the more persevering a master may be in distending that beautiful feature beyond nature's limits, the greater become his success and reputation as a profound and well-studied professor. Those pretty mouths, which at other times are watched with the anxiety of maternal vigilance, lest they should exceed the dimensions of a moderate sized button-hole, are suffered, under the all-commanding sway of the singing-master, to distend wide enough to admit a friend.

" Tell it not in Gath," lest the arcanum, on which the fame of many a great master is built, be revealed—and those wonders which, like the oft-told tale of the predestinating sibyl, excite the commendation of the attentive listener, sink into " nothingness." The exclamations of " Open your mouth ! hold up your head, let the voice come out !" are certain introductions to the pupil's good opinion—being considered the very ultimatum of vocal tuition.

A second series, demonstrative of the master's sagacity, is comprised in his sapient inquiries of " Can the lady sing at sight ?—Is she thoroughly conversant with the distances ?—Can she go up to C ? or can he take A in his natural voice ?" With such superior talents in the tactics of tuition, a

man (however diffident of his own abilities,) might at least look forward to the honor of knighthood.

Every one, who has the least knowledge of the science, will admit, that reading at sight, and taking the distances with accuracy, is a part of musical education, as essential as that of children learning their primer; but the meanest instrumental performer may teach this mechanical branch of the art; it neither requires a professor of singing to impart it, nor any great share of mental capability in the pupil to receive the instruction, as the pupils of the Abbot de Baigne testify.*

The voice can neither improve in strength, nor in quality, if the mouth be distorted like that of a person writhing in convulsions, or suffering under violent corporeal agony. All extravagancies are absurd, and destroy the very purpose which they were intended to promote. When the countenance is so painfully disfigured, however surprising may be the singer's abilities, the principal pleasure anticipated by an audience with impatience must be the conclusion of the performer's exertions.

Why should we so disfigure the works of nature, when it is so much to our advantage to suffer them to remain as they are? "God hath given you one face, and you make yourselves another." If those, who take so

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* The Abbot de Baigne, a man of great wit, had invented many things relating to musical instruments; and being in the service of the king, was once commanded by him to procure him harmonious sounds from the cries of hogs, imagining the thing was absolutely impossible. The Abbot was not in the least perplexed at such a command, but asked the king money to perform it, which was immediately delivered to him, and he effected the most surprising and remarkable thing that was ever heard. He got together a large quantity of hogs, all of different ages, and put them into a tent or pavilion covered with velvet, before which tent there was a wooden table all painted; and he made an organical instrument, with a certain number of stops, so contrived that, when he hit upon those stops, it answered to some spikes, which, pricking the hogs that stood behind in a due order, made them cry in such an harmonious manner, that the king and all his attendants were highly delighted with it.—See BAYLE'S *Critical Dictionary*, under the article LOUIS XI.

much pains to distort their features, were accidentally to look into a mirror, they would be frightened at their own grimaces. Exclusive of external appearances, it is extremely disadvantageous to the voice to keep the mouth in so open a position; for the fleshy substance of the cheek must thus necessarily press against the teeth and deaden sound, as a handkerchief or any kind of drapery would affect the tones of a violin, if it came in contact with the strings, while the performer was producing the notes. Further, it is not difficult to imagine, that when the mouth is so absurdly opened, the concavity of the throat becomes proportionably contracted, and the muscular instruments of sound lose their power of action in an equal ratio; a circumstance abundantly borne out by the evidence of anatomy. The air should be inhaled in as full a volume as the mouth and organs of sound will admit, care being taken to discharge it as gradually as possible. From the reduced capacity of the vocal organs, when so ridiculously gaping for sound, it is evident, that soft tones lose their sweetness, and that those intended to be loud meet with obstruction.

It is when the mouth is in a smiling form, that the sweetest tones are produced, and indeed, were it otherwise, it would be better to forego a little volubility, when we gain a pleasing exterior by the sacrifice.

The formation of the mouth should not be altered while singing a vowel, otherwise the correct pronunciation of such words, as yes, no, smile, me, she, fly, sigh, and many others, is destroyed or changed into unmeaning expressions; as *yeas*, *noa*, *smoil*, *moy*, *mea*, *shea*, *floy*, *sigha*, and so on. Is it natural to hear such a perversion of orthography from the lips of a well-educated person, who would, no doubt, be very tenacious in speaking, yet will make no scruple in thus departing from propriety in singing, when in fact, one of the chief beauties of the science is elegant pronunciation?

The happy medium in all things is generally least attended to, and to avoid what may appear ridiculous in others, many fall into an opposite extreme, and keep their mouths nearly closed; by which means they mince

and eat their words without mercy, and conceal what little voice nature may have given to them.

It is advisable to form the mouth in an easy manner, so as to give due articulation to every word in singing as in speaking.

As enunciation is essentially modified by the teeth, the mouth should be kept sufficiently open for the upper arch to exercise its full influence on the voice; otherwise nasal sounds are produced, which become fatal to harmony. The beautiful arched form of the roof of the mouth is evidently adapted for increasing the sound of the voice, and it should be an object to guard against an improper position or movement of the tongue, which by contracting or enlarging the cavity of the mouth, greatly influences the sound.

CHAP. VII.

ARTICULATION.

The next grand requisite to intonation is articulation; the poet being as desirous that his words should be heard, as the musician, that his music should be properly sung. Articulation, from the French, *articuler*, to articulate, to pronounce syllables and words distinctly. Articulation is that form or character, which the voice acquires by means of the organs and implements of speech, the throat, cavity of the mouth, tongue, palate, teeth, lips, &c. The first and most essential point in articulation is distinctness, as without strict attention to a clear and elegant pronunciation, the effect of the most beautiful song must be destroyed. How often do ladies, in particular, warble languishingly through an air, of which, when concluded, the listener has been puzzled to determine whether the words were English, French, or Italian! yet this is an error, that nineteen out of twenty are in the habit of committing.

Splitting monosyllables into two parts is not an unusual thing with many of our first-rate singers. A gentleman of the strictest veracity assures me, that when Mr. J. Johnstone was in the habit of performing the principal operatic parts, for which the sweetness of his voice so eminently qualified him, the pleasure which he communicated to his hearers, was not unfrequently alloyed by his constant attachment to this singular habit:—for example, when executing that delightful air in Sheridan's opera of the Duenna, "Had I a heart for falsehood framed," he usually pronounced it "Had I a har-rat," which gave great offence to the critics, and was frequently the subject of public animadversion, till at length Mr. Johnstone's

good sense convinced him of the impropriety of the custom alluded to, and he abandoned it altogether.

Articulation refers equally to *words* and *notes*, and includes that distinctness and accuracy of expression, which gives every syllable and sound with truth and perspicuity, and forms the very foundation of pathos and grace.

The chief effect of the music of the ancients was no doubt in a great measure produced from their attention to the sense of the words in singing. Pancirollus is of this opinion, and remarks, that the modern music is less perfect than the ancient, because we hear *sounds* without *words*.

The Greeks considered eloquence of speech so nice a point, that they would not suffer even their public crier, who was charged with the promulgation of their laws, the liberty of reciting them according to his own fancy, lest he should by vicious pronunciation give the words or phrases a tone capable of exciting the ridicule of the people; but took the precaution of having those laws set to music, and the crier who recited them was accompanied by a person capable of correcting him, if he chanced to commit an error. Martianus Capella* avers, that in several cities of Greece, the officer who published these laws was accompanied by a harper.

No other qualification was permitted by the Athenians to compensate for the absence of elegant and perspicuous delivery: it was on this account that Pericles was listened to with much more pleasure than the other orators of that day: wanting a propriety of enunciation, his contemporaries, although men perhaps of more enlarged comprehension, failed to produce an equal effect upon the multitudes of the Pnyx and the Areopagus. It was this that induced Demosthenes to remedy his indistinctness of articulation by exercising himself in declaiming with pebbles in his mouth.†

* Quid pacis munia? Nonne nostris cantibus celebrata? Græcarum quippe urbium multæ leges ad lyram recitabant. Mart. Capel. in nuptiis philolog.—See also Plutarch's life of Demosthenes, chap. 5. Likewise, Diodorus Siculus, l. 16, p. 476.

† In allusion to this habit of the Athenian declaimer—a wit of the present day has reviewed his Philippics under the head of *Lithomancy*, or a *prediction by stones!*

The Rhetoricians of Pelasgia had this manifest advantage over the grammarians of the empire, that they never sacrificed the main qualities of their art to niceties merely technical.

Fulgentius makes the human voice composed of ten parts, the four first are the front teeth, so useful for the appulse of the tongue in forming sounds, without which a whistle would be produced instead of a voice: the 5th and 6th are the lips, like cymbals, which by being struck against each other greatly facilitate speech; the 7th is the tongue, which serves as a plectrum to articulate sounds: the 8th is the palate, the concave of which forms a belly to the instrument: the 9th is the throat, which performs the part of a flute: and the 10th the lungs, which supply the place of bellows.

All defects of articulation, such as hissing, lisping, mincing, whining, mumbling, cluttering, thickness, roughness, stammering, hesitation, or precipitation of utterance, may be cured by a strict attention to the causes of these defects; and which can only arise from an incorrect use of the organs of speech, by an improper position of the tongue and lips: these I cannot refrain from believing to be the chief implements to graceful speaking, more especially the tongue, which Thelwall deemed it necessary to keep (for a time at least) *close prisoner*, to the signal annoyance of his pupils amongst the *fair sex*. But this is a scandal of the day, which, in a more chivalrous spirit, we would fain discredit altogether.*

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* Dr. Conyers Middleton mentions two cases of distinct articulation with a deficiency of tongue.—See an Enquiry into the Miraculous Powers, &c. Miscellaneous Works, vol. i. p. 148, 4to.—See also Jussieu, on Speech without a Tongue. Mém. de l'Acad. des Sciences, 1718, p. 6.

Professor Thomson found the speech little impaired after the bullets had carried away more or less of the tongue.—See Report of Observations made in the British Hospitals in Belgium after the battle of Waterloo.

An instance of good articulation after the entire loss of the tongue has been witnessed by the Royal Society. See an account of a woman who spoke fluently without a vestige of a tongue. Phil. Trans. 1742, p. 143.—See likewise Dr. Parson's Account of Margaret Cutting, who had lost her tongue. Phil. Trans. 1747, p. 621.—See also Louis, Richter, Huxham, Bartholin, Tulpius, &c. &c. who mention similar cases.

The experiment of Demosthenes furnished, no doubt, to Thelwall, the idea of amending the use of the *tongue* and *lips* by keeping the *teeth closed* during the process of articulation. It succeeded in all cases, for the facility of utterance was by this means considerably increased, when after such a training the teeth were again opened—and although I am no advocate for either singing or speaking with closed teeth—the experiment by way of practice may with advantage be made on every letter in the alphabet. We will for example take those consonants which require the free exercise of the lips and teeth for their pronunciation, and which are five in number, *B*, *P*, *M*, *F*, and *V*. In giving the true sound to B and P the lips alone become the chief implements of articulation. The sound of B is expressed by pressing the whole length of the lips together, and forcing them apart with a strong expulsion of breath.* P is pronounced by the same movement of the lips, with this difference, that their pressure should not be so great, nor should they part in the act of articulation with so strong an expulsion of breath.

In the attempt to whisper B we cannot avoid giving it the sound of P, which proves the necessity of adding a stronger force of breath to effect its sound than is required to the P. The same difficulty arises in our endeavour to whisper D, in attempting which, notwithstanding every precaution, the letter must become T.

There is not an Eastern language, in which B and P are not interchangeable, and this is also the case in the transition of words from one language to another, in which we find B, V, and P—and P and F perpetually commutable. D, L, and R, are in the like manner interchanged in some of the Indian dialects. The affinity of sound in B and P is so great, that Quinctilian declares, that in the word *obtinuit* his reason required him to put a B, but

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* B in sound resembles the bleating of a sheep. Pierius in his Hieroglyphics tells us that the Egyptians represented the letter by the figure of a lamb.

that his ears could hear nothing but a P, *optinuit:* and Plutarch observes, that it was usual for those of Delphi to say βαλειν (Batein) for παλειν (Patein) and βικρον (Bikron) for πικρον Pikron.

It is thus clear that B and P in sound have so great an affinity, that particular observance of their pronunciation becomes highly essential: the want of distinction in the articulation of these letters is one of the peculiar characteristics of the Welsh, who for instance have their *pooks, priefs, pailiffs, papplers, papoons, pack-piters, pritges, pells* and *plessings* in *apundance.*

The sound of M is made perfect by pressing the full length of the lips together, in the same ratio or force, as when drawn apart to the sound of B, keeping the lips closed and suffering the sound freely to issue through the nostrils, which undoubtedly constitutes an essential part of the organization, that gives character both to M and N, and all words that end with *ing*, such as blessing, singing, ringing, feeling, caressing, cheering, endearing, &c.

F and V are both pronounced by pressing the under lip against the upper teeth; there is, however, this distinction. The sound of V commences by forcibly parting the lip and the teeth from the prescribed position, whilst the sound of F only becomes complete by concluding the articulation with the pressure. Here is another characteristic stumbling-block for the poor Welsh, who are sure to confound the V with the F and the D with the T: they certainly are *fery coot tchutges* of a *peautiful meloty, put* in their estimation it would *pe file, pase* and *fellanously fain* to *tesire* them to pronounce *feal* or *finegar* correctly.

The sound of D and P is formed by a strong expulsion of breath through the mouth, upon suddenly drawing back the tongue from the fore-part of the palate with the lips at the same time open.

We gain the true sound of L and N by pressing the tip of the tongue against the upper part of the mouth near the teeth, with this difference, that L is free from all nasal sound, whilst N cannot be completed without it.

U is formed by a round configuration of the lips, and a greater extrusion of the under one than is required in forming the letter *O;* the tongue is also more cannulated. Hence, it appears that—

Vocal music, which is intended to speak powerfully to our feelings, must ever fail of producing that object, where the true meaning and sentiment of the language are not given distinctly: for music and poetry are so nearly united, that, by destroying the one, the other droops also; and so closely do their interests by sympathy assimilate, that these harmonious relatives would rather dissolve partnership, and each travel his own way, than by remaining together daily torment each other.

M. De Chastelliux in his essay on the union of poetry and music* recommends poets to become musicians, and musicians poets; otherwise, says he, they have different interests, and mutually injure and degrade each other: and he further maintains that the Lyric poet should never forget that he is writing for music, and that he should sacrifice wit and point to sentiment and effect.†

" If Music and sweet Poetry agree,
As they must needs, the sister and the brother,
Then must the love be great 'twixt thee and me,
Because thou lov'st the one, and I the other.—SHAKSPEARE.

One principal reason, why the ancients excelled the moderns in oratory,

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* Published in 1765.

† Archilochus, the Greek Poet and Musician, who flourished about 724 years B. C. seems to be the inventor of Lyric Poety; for to him is attributed particularly the sudden transition from one rhythm to another of a different kind, and the manner of accompanying those irregular measures upon the Lyre. According to Plutarch, there is no bard of antiquity by whom the two arts, Poetry and Music, have been so much advanced as by Archilochus. The names of Homer and Archilochus were equally revered and celebrated in Greece, as the two most excellent poets which the nation had ever produced. We are told byCicero, in his Epistles, that Aristophanes, the grammarian, used to say, that the longest Poem of Archilochus always appeared to him the most excellent. " Heroic Poetry, in hexameter verse," says a critic, " seems to have been solely in use among the more ancient Poets and Musicians; and the transition from one rhythm to another, which Lyric Poetry required, was unknown to them, so that Archilochus may justly be styled the inventor of Lyric Poetry."

arose from the practice, among the former, of a sedulous cultivation of music, as a preparation for advenient study. Both Pericles and Socrates, as we are told by Plato and Plutarch, received instructions in music from Damon, a Grecian musician, mentioned with eulogiums by Aristides Quintilianus, who makes the attainment of music necessary to his orator, "because," says he, "it is impossible that a thing should reach the heart, which begins by choking the ear."

Aspasia, who taught Socrates rhetoric and politics, the most accomplished mistress of the principles of this art, that probably ever existed, was able to direct the choruses of the Choephori, perhaps the most complicated of all the intromissions of the celebrated Triad. Practically, however, Corinna was superior to all other declaimers, and who will dispute the perfection of her musical knowledge? But the Lyrist who rivalled Pindar needs not eulogium!* The Italian De la Corilla of recent celebrity has been supposed by many to have aproximated to her Hellenian prototype.

I have often listened with astonishment to the inanimate singing (if I must unwillingly dignify it with the term) of the words of Lord Byron, Sir Walter Scott, and Burns; words, which by their own beauty, without the aid of music, were sufficient to raise the spark of enthusiam in the bosom of an anchorite. I have longed at the moment to possess the power

* Corinna publicly disputed the prize at Thebes with Pindar, whom she vanquished no less than five different times. Pausanias, however, attributes these victories of Corinna to the partiality of the judges, more sensible to the lady's charms than to the powers of Music. This conjecture may not be considered illiberal, when it is remembered, that at the same public trials of Poetical and Musical merit Pindar obtained a complete victory over Myrtis the tutoress of Corinna. Whatever may have been the real facts of the point in question, Pindar soon after became the wonder and delight of Greece, where he graced and dignified the four great festivals of the Pythian, Olympian, Nemean, and Isthmian games. The Thebans even erected a monument to him in the Hippodrome; and his renown continued so great, that his posterity derived from it considerable honors and privileges. When Alexander attacked the city of Thebes, he desired his soldiers to spare the house and family of Pindar; and at the time the Lacedemonians ravaged Bœotia, and burned the capital, it was written upon the door of the bard, "Forbear to burn this house—it was the dwelling of Pindar."

of inspiring a little of the Promethean fire to warm the insensible heart of the singer.

Affectation is a great enemy to pure enunciation. A gentle lisp, drawling manner, and words so "mouthed," that the singer appears dropping to the earth from the exertion, have often destroyed the effect of both exquisite music and beautiful poetry. Singing and articulation are more nearly allied than is generally imagined. What can be more elegant in a vocal performer than an articulation at once distinct, unaffected, and true to the sense of the poetry? A singer, like an actor, should forget every thing but what he is doing, and he will not fail to please. In private circles, the unaffected imperceptibly win our regard: while the vain pretender, eager to show off the little he has acquired, excites our ridicule, and exposes his own deficiency. Conceit is a great drawback in attaining any study, and particularly singing; for it not only retards progress, but leads the possessor of so unfortunate a foible to imagine, before the hill of science is half climbed, that he has arrived at the summit; and the consequences are, that he not only exposes himself, but libels those who have been so ill-starred as to have given him instruction.

After acquiring purity, fulness, roundness, softness, mellowness and accuracy of tone, articulation should be strictly attended to before ornaments of any kind are attempted; for the singer who cannot please by his enunciation in the performance of plain notes, will, if he attempts to add the gaudiness of bad execution, resemble a person, who, to hide a slovenly under-garment, should put on a fine transparent dress, which only exposes in ridiculous contrast all that it is intended to conceal.

I cannot illustrate the power that good articulation has on the feelings, better than by mentioning Mr. Braham's mode of executing that sublime composition "Deeper and deeper still." Chaste, simple, and affecting, free from meretricious ornament, every word has its proper emphasis, and speaks directly to the sense as well as to the heart of his auditors. From

his masterly delivery the music and poetry resemble a fine picture, whose light and shade mellow on the eye, until we imagine that the living objects are before us in their reality.

What stronger proof have we of this assertion, too well known indeed to his auditors, to require a comment or dissertation, than his splendidly declamatory specimen of describing the tortured feelings of Jephtha in the agony of his rash vow, thus forcibly driven upon him to its accomplishment, of which the fables of Idomeneus and Iphigenia are but feeble imitations? No eulogy, however strong, can do justice to the unrivalled pathos, energy and general effect, which his beautifully distinct articulation has always produced, not only in this, but in every song, in which love, rage, hope, or fear, are dominant passions. Now although as a Hebrew critic, I cannot assent to the immolation of Jephtha's Daughter, nor impute such indignity to the God of Israel, nor such impiety to her Father, still Braham accepting it (as he was bound to accept it) as a vocalist, in the manner in which it is commonly accepted, makes the critic forget his criticism, brings the appalling scene before him, and acts, as it were, before his imagination that, which his judgment assures him never to have occurred.* Can higher meed be awarded to any singer?

This instance of Mr. Braham proves, that correct and distinct articulation in vocal music, independently of the great satisfaction it imparts, and the exquisite pleasure it excites, is also a criterion of the singer's scholarship, as regards the knowledge of his language.

Words inarticulately pronounced or sung cannot bear the rank of orthoëpy; if we may so style them (for no other term will fully express our

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* The present learned Bishop Mant, in a *Concio ad clerum*, demonstrated even from the Septuagint, that Jephtha's daughter was *not* sacrificed, and with him all the best critics have concurred. The error is simply, that in this disputed passage, ו means *or*, and not *and*.—See Dr. Waits' Biblical and Oriental Antiquities. Cf. Ikenii. Lexicon Philologico-Polit.;—Ugolini Thes. Antiqq. Sacr:—Dillenium et Alios.—See also page 109 et Seqq.

meaning) they are *φώναι ἄφωνοι*, a mere "trumpet that utters an *uncertain* sound, and prepares no one for the battle," totally devoid of force and definitiveness. The weight of this argument might be evinced by a comparison of musical with oratorical distinctness: if there be no perfect articulation in the latter, there can be no appeal to the passions,—no action on the mind,—no realization of the speaker's object—in fact, no effect worthy of his exertions, so in the former there will be a confluence of sounds, probably sweet and arranged according to the laws of the science, but the scope of them will be destroyed by the incapable or indolent singer. For instance, how often do we hear brilliant choruses, and are rapt for the moment in the sublimity of their sound? but what know we of that, which they are intended to express, unless the vocalists articulately enunciate each note? the plot is annihilated,—all is Chaos,—no light shines amidst the darkness, and the beautiful exertions of the musician are brought to a close in unfathomable mystery. Not so with the Greek choruses:—an Athenian audience would not have tolerated such murder of Æschylus, Euripides, and Sophocles, and had such a confusion occurred between the music and the words, the caustic Aristophanes would have handed the tale to our times: but in them the author and Chorodidascalus,* prevented such an outrage against common sense. In fine, when we consider the number of words, which either similar or nearly similar in orthography exist with *different* senses, some varied by accents, others by terminations, it must be plain to every one, that unless the articulation had been very clear and expressive of *the minuteness* of the difference, an incalculable confusion must have been the consequence of their approximation to each other. And the only instances recorded of such a confusion, (such as CAUNEAS mistaken for CAVE NE EAS, mentioned by Cicero in his work on Divination) occurred *with vulgar people*.

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* The Leader of the Chorus.

Let us also advert to the Arabs. Though children of the Desert, leading now a pastoral, now a prædatory life, still their attuned ears, harsh and guttural as their language occasionally is, tolerated not any thing indistinct in pronunciation, much less in their verses, which were often set to music, rude as that music *was and is*, still each note was expected to respond to its proper word, nor could a poem, however brilliant in imagery, grand in conception, or even critically correct in prosody, have been adjudged worthy of the honors of the Ocadh,* which should have failed in any one of these particulars. What scholar can examine Hariri and Hamadáni among the Arabs, Saadi, Jámi, and Háfiz among the Persians, particularly in their paronomastic passages, without assenting to my doctrine, that these words of *identical radicals* but *varying vowels* (though often diversified in their verbal forms) never could have been understood, *even by the most critical natives*, unless the articulation of the reader had been most scrupulously precise? Thus the well-known play on the name of Ali in one of the Kasidas of Háfiz, [Ed. Calcutt.] would without this assumed fact, be intelligible in recitation.

So with us, every composer, deserving the name, would adapt his music so as to produce in the combination of words and melody, as it were, a landscape descriptive of the poets ideas: but, after perfecting such a composition, the professor is too frequently doomed to disappointment through indistinct articulation and want of energy in the singer. Should, however, such a composition (which seldom happens during an author's life, from causes too various and painful to dwell on) fall into the hands of a singer, who might think it necessary to speak as well as sing, and who, thinking so, should be *willing* to give every effect which his distinct articulation and true conception of his author would enable him to do, he could not fail to delight thousands, and to be the happy instrument of giving succour to talent in

* See the preliminary remarks to Sale's Koràn.

want, perhaps, of the common necessaries of life, by sounding forth to the world the just praises of genius, that might otherwise have lain dormant for ever.

It now only remains for me to observe, that no one should undertake to sing a song, until he be thoroughly acquainted with its words, as without this acquaintance it will be impossible to give to it a proper emphasis. Of sweet sounds improperly articulated and sweet sounds articulated with precision, may we not say in the words of Cicero? Quod si *indocta consuetudo* tam sit artifex suavitatis, quid non *ab ipsâ tandem arte et doctrinâ* postulare queamus?

If *an unlearned custom* be such an artificer of sweetness, what may we not require *from the art and learning itself?*

CHAP. VIII.

EMPHASIS AND ACCENTS.

"Sweet strains along the vaulted roof decay,
And liquid Hallelujahs melt away;
The floating accents less'ning as they flow,
Like distant arches—gradually low.

"Here mild Devotion bends her pious knee,
Calm and unruffled as a summer sea,
Avoids each wild enthusiastic tone,
Nor borrows utterance from a tongue unknown."—WALPOLE.

ACCENT, in Latin *accentus*, from *accino* to sing, signifies to suit the tune or tone of the voice. *Emphasis* from the Greek φαίνω to appear, signifies making to appear, being a compound of *en*, upon, or *in*, and *phaino*, to shine, because the emphasis casts light on the sentence; according to Priscian,* accent is the law and certain rule which teaches us how to raise and depress the voice in the pronunciation of each syllable. Accents were originally musical characters or significations of sound, set over words to direct the several tones and inflections of the voice requisite to give the whole sentence its proper harmony and cadence. Thus, Sergius† defines accents to be marks of the inflexions of the voice, and calls them the helpers or assistants in singing. The Greeks distinguished *words* from mere *syllables* by these notes or representatives of sound annexed to each word, which made their speech, like that of the Hebrews, more musical or pleasing to the ear, than that

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* Priscian. fol. 133, Verso.

† Sergius Comment. in art. Donati.

of any other nation in the world; these tones they learned from their infancy, and they used them with such accuracy, that even the vulgar among the Athenians would have hissed an actor or actress from the stage, and an orator from the pulpitum, on account of a few mistakes in the enunciation of these notes. The wonderful effects of the harangues of the Greek Orators on the enraptured minds of their hearers, were owing, in a considerable degree, to these artificial musical tones, by which their syllables were so happily diversified.* The names of these Greek accents express their musical origin, and correspond exactly to those terms made use of in our modern music.† The Abbé du Bos asserts, that as poets originally set their own verses to music, they placed for this purpose a figure or accent over each syllable.‡ The learned author of "the Origin and Progress of language," has also taken great pains to prove that the Greek *accents* were musical notes, invented and accommodated to raise, depress, and suspend the voice, according to a scale of musical proportions.

Accents were decidedly criteria of pronunciation, nor can any elocution, in which they are disregarded, be correct. The most polished languages have been brought to their perfection by attention to euphony, and this euphony, in those, which *now* have not accents, may be presumed to have been partly formed on some, which they *once* had, and the proper modification of letters opening on each other. This is evident from the very wonderful structure of the Sanskrit. Whence had the Masorites their long list of Kings, Lords, Servitors, &c., but for the sake of a pure articulation and of bringing the enunciation of their ancient tongue to the highest perfection? to what other purpose served the accents of the Greeks,—those acute detectors of the errors of the tongue and violation of the ear?

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* Dionysius Hal. de Compositione Verborum apud Osser, tom. ii. p. 17, &c. Ed. Oxon, 1704.

† West's Pindar, vol. ii. p. 194, 12mo.

‡ Reflex. Crit. c. iii. p. 85.

It can scarcely be expected, that we should enter into a laboured disquisition on the power of accents, since it must be evident, that they affected the enunciation of every tongue possessing them:—accordingly, we observe in certain words a difference of accent between the pure and Byzantine Greek, which must have had relation to a difference of pronunciation. This however is a subject, which we cannot fully explain, because, though they sometimes seem at variance with *quantity*, it is certain, that such could not have been the case; thus, the modern Greeks, by attention to *accents* continually violate *ancient* quantity, both of which in the days of the Greek poets must have had their proper office, power and distinctness. That accents were connected with music we have already shown.

On this important subject a little digression may be allowed. In all the ancient mysteries, Music was a striking feature; it seems to have been designed to work up the minds of the ἐποπται to the contemplation and comprehension of the sublime truths about to be revealed to them by the mystic Hierophant; and as we collect from Clemeus Alexandrinus and others, music was so interwoven with these occult and awful ceremonies, that it became regarded as a holy science. Thus Orpheus, who was in fact a mystagogue, has been fabled by his melody to have arrested the winds, to have checked rivers in their course, to have made trees, rocks, and universal nature dance by his harmony (much like the fine figure in Job of the sons of God clapping their hands for joy), and even to have moved the stern soul of Pluto to his will: the meaning of which can only be the intimate connexion of music with the mysteries. Accordingly, the same principle exists in all mysteries, whether we regard those of Osiris, of B'havani, those of Cybele and Bacchus; in fact, wherever there was a mystagogue, music was cherished. In the Isiac procession, and in that of Vitzliputli, musicians formed distinguishing characters: they had their allotted place in these θεοπομπαι. Among later people also we see traces of this ancient practice: thus, among the mystical Persians of the Sufi school, the *Chenk*, the *Barbut*, and other

instruments have a symbolical meaning, in the same manner as it is assigned to the Vina, &c. by those of the Vedanti-school in India.*

Now let us apply these digressive remarks to our subject. The religious services of the ancients were performed in some chant or recitative; but whence arose that chant or recitative? From some ancient mode of accentuation, or some rule of intonating or depressing the voice, of which the modern accents are the offspring. Let us only look at the Hebrew Psalms and prophetic poetry: there we see the influence of the accents in full vigour, and these accents were the key to the music. So also with the Greek poets; and Priscian mentions, that there were originally accents to the Latin language: if not, how can we account for the various metres, which seem to have been musical and practical systems of accentuation? But here metonymy began to take its effect, and what was originallypredicated of music and poetry, became, in a secondary sense, also transferred to prose. Thus, also, in almost every language, verbs expressing "TO SING," are employed in the sense of recitation or narration, which we may account to be proved by the following determinate passage:—

"Capiti *cane* talia, demens, Dardanio."

In the same manner, verbs expressive of *singing* are applied by Homer and Tryphiodorus to the speeches of heroes, whom we cannot expect to have been *improvisatori* on the Battle-field, or in their last agonies. The same observation also occurs in the Sanskrit Ramáyana and Mahab'hárata.

Having shown, that the chant or recitative arose from accents or their prototypes, let us inquire, how such terms could even in a secondary sense have become applicable to prose. Religious services having been originally performed either in chant or recitation, and heroic actions having been

* Hence there were Muses and Melodious Gods in all nations:—was not Isráfil (اسرافيل) the harmonious Angel of the Moslem Paradise, a mere corruption of the Hebrew שרף־אל, suggested by Sergius to Mohammed? In fact, in one of the rabbinical books there is an angel called שרפיאל.

sung by the Druidic Bard, the Runic Skald, and the Indian Magad'ha, and in later days, by the valiant and skilful Troubadour, by an easy transition the narrative of religious ceremonies, and heroic deeds recorded by historians in simple prose, was dignified by the term, which had been applied to the lofty productions of poets commemorating the same theme. This canon is also valid with respect to prophetic effusions, which were in remote, and even in less distant antiquity, delivered in verse, and sung to music: such were the sibylline productions, and so were they recited. Notwithstanding this, such terms as "*cecinit vates*," "μάντις ἄειδεν" for the reasons already assigned, were not restricted to metrical productions:—hence, in almost every language, the title of "Prophet" became convertible with that of "Poet"—for in each the rule is one and the same; all of which has been shown to have been deducible from accents.

Emphasis is frequently misapplied for *accent*, and *accent* for *emphasis*. by accent is meant a certain stress of the voice, of a longer or shorter, stronger or weaker, higher or lower, quality of sound, upon a particular vowel or syllable in a word;—but *emphasis* is the particular tone of importance or stress given to whole words or sentences. *Emphasis*, says Sheridan,* discharges in sentences, the same kind of office, that accent does in words. As accent is the link which ties syllables together, and forms them into words; so emphasis unites words together, and forms them into sentences, or members of a sentence. As accent dignifies the syllable on which it is laid, and makes it more distinguished by the ear than the rest; so emphasis ennobles the word to which it belongs, and presents it in a stronger light to the understanding.

Those who like not to be troubled with the distinction, will please to bear in mind, that *accent* in singing, as in reading, is a certain modulation of the voice—an extra-force of sound intended particularly to be impressed upon the hearer, or to express a passion.

* Lecture IV.

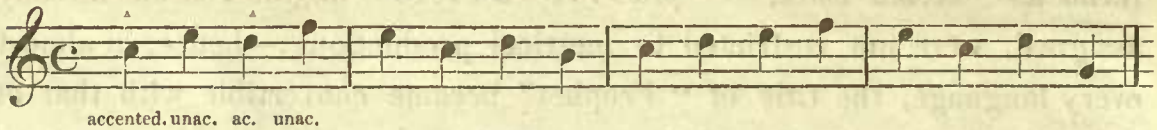
As in all languages there are, in words of different syllables, certain letters accented, so in music is each bar or measure divided into accented and unaccented parts.*

In common time of four crotchets in each bar, the first and third are accented, the second and fourth unaccented.

In the following examples, this mark (ʌ) will be placed over the accented notes.

EXAMPLE COMMON TIME.

Common Time,—four Crotchets in a Bar.



The same Notes differently accented.

Four Quavers in a Bar.

The same differently accented.

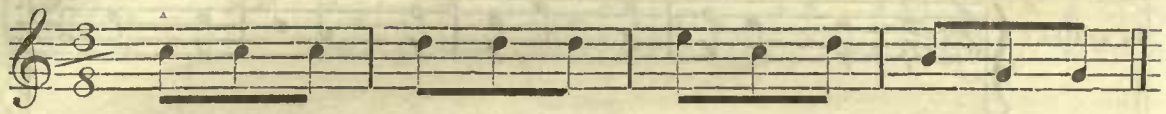
In triple time of three crotchets or quavers in a bar, the first only is accented, the second and third unaccented.

EXAMPLE TRIPLE TIME.

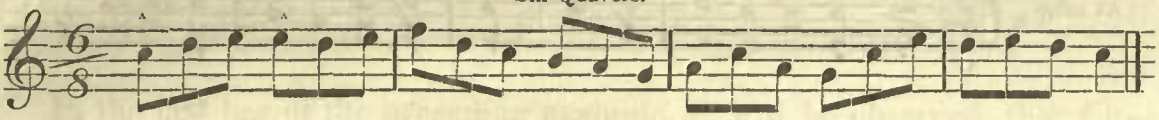
Triple Time,—three Crotchets in a Bar.

* My chapter on the Duration of Notes contains the necessary information relative to Bars and Measures.

Triple Time,—three Quavers in a Bar.



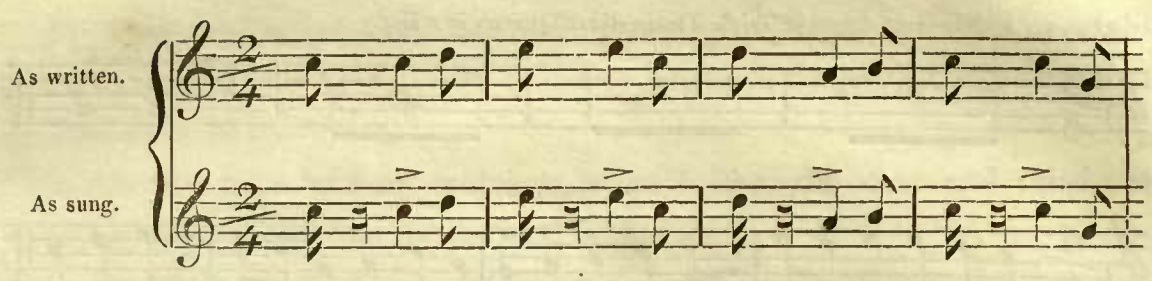
Six Quavers.

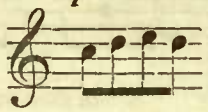
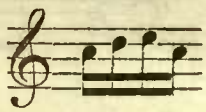


Nine Quavers.

"In common time remember well by art,
The first and third is the accented part;
And if your music triple time should be,
Your accent is the first of every three."

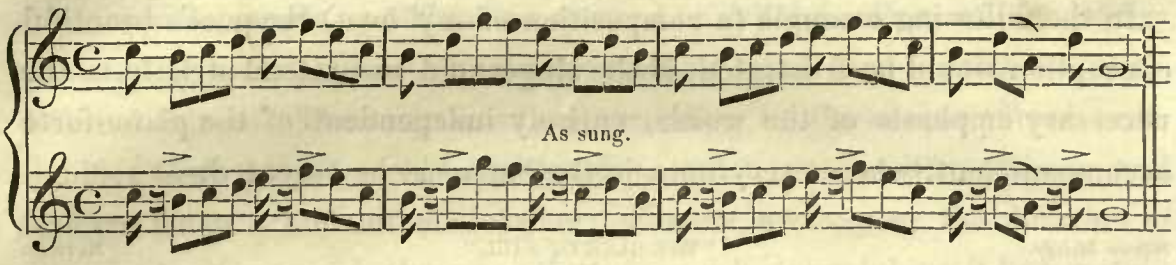
There are, however, instances where the accents are differently placed, according to the fancy of the composer, to express particular passions or ideas; in which case the expression of such a license is understood by the following significations. When, for example, the regular note for accentuation at the commencement of a bar is immediately succeeded by a note of greater value, with respect to duration, thus or thus the second note then becomes accented instead of the first. Composers who distrust the performer's memory or learning, on these occasions, place over the note intended to be accented the letters Sf. (an abbreviation of Sforzato) intimating thereby that that particular note must be struck or sung with force. This character (>) over the note has the same signification.



Another deviation from the general rule of accenting, results from the manner in which some notes are grouped. *Group* is a term in music used to signify a cluster of notes tied together thus  or  the notes of these groups are numbered or regulated by the characters for time at the commencement of a melody. In common time, for instance, we have four or eight quavers or semi-quavers grouped—but in triple time we place only three or six in a group. When a note, therefore, is unexpectedly separated from the accustomed manner of grouping it with others—as for example thus the note so parted must be sung in a short abrupt style, as if it were staccato. It is usual for singers on such occasions to catch their breath instantaneously, after the separated note, as if in haste to begin another sentence; for whenever one note is so severed from the rest, it is considered a kind of close or finish to the preceding passage: consequently the first note of the succeeding group becomes the commencement of a new sentence, and must be accented or emphasised accordingly.

As written.

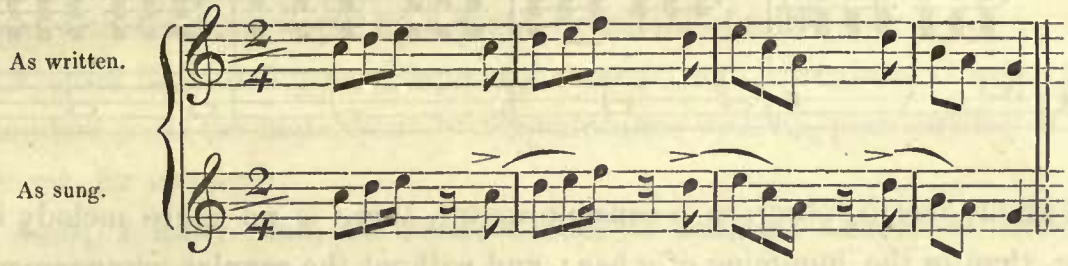
As sung.



In the last bar of the preceding example, it will be observed, that I have accented the third note which is separated from the group—this is according to law, for when the last note instead of the first of a group is parted from the rest, the sentence is supposed finished before it, and the note so parted becomes accented, as beginning a new sentence.

As written.

As sung.



As written.

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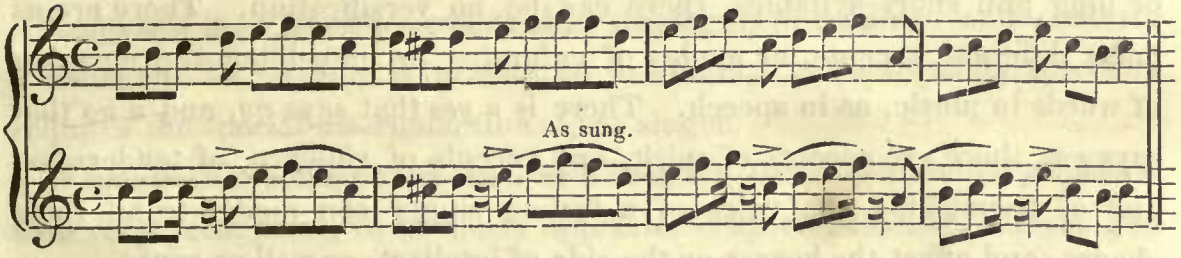
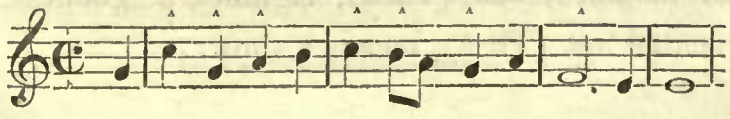


I have thus far laid down the general rules for musical accents: there are, however, other deviations from these admitted rules, to the attainment of which, no written law can be offered—but it can only be felt and understood by the experienced musician. For instance, the following melody in Jephtha admits but of one unaccented note in each bar, the rest must all be accented.

"THE SMILING DAWN."



In the following example (a composition of my own) the poet's beautiful conception would be frustrated, if the singer did not attend strictly to the necessary emphasis of the words, entirely independent of the piano-forte accompaniment, where every note in the bar must be accented.

Hebrew Melody. "THE GLEE OF SAUL." NATHAN.

Without accent, observes a sensible writer, there is no more melody in song, than in the humming of a bee; and without the regular arrangement of long and short syllables, there can be no versification. There are as many different accents, or modes of enforcing or enfeebling the meaning of words in music, as in speech. There is a *yes* that says *no*, and a *no* that says *yes*, there are accents of spirit, and accents of violence, of tenderness, and of friendship: the voice of a feeling singer can modulate all these shades, and affect the hearer on the side of intellect, as well as sense.

One may give offence with the softest and most soothing words imaginable, by a proper management of the accent, and manner of pronouncing them. The accent frequently gives a contrary sense to that, which the words themselves naturally imported. In many Greek words the accentual marks not only serve for marking the pronunciation, but also to distinguish the meaning conveyed, for instance, θέα (Théa), signifies a goddess, but the same word thus accented θεὰ (Theà), means a show.

Among the people in China, every word or syllable admits of four or five accents, as spoken more acutely or remissly, and thus stands for many different things. The same word *ya*, according to the accent affixed to it, signifies *God*, a *wall*, *excellent*, *stupidity*, and a *goose*. The Chinese and Siamese make a kind of modulation; wherein, prolonging the duration of the sound of the vowel, they vary the tone, raising and sinking it by a certain pitch of voice, so that their talking is a kind of singing, à la recitative: hence *one* great difficulty of the language to foreigners, who are compelled to sing most scrupulously, for if they deviate ever so little from the *accent*, they say quite a different thing from what was intended: thus, meaning to compliment the person you are talking to with the title *sir*, you call him a *beast* with the same word, by a slight variation of tone.*

English Italian-singers, frequently commit most egregious Grammatical blunders from the mere want of acquaintance with the peculiarities of the accent, for example:

Amo, *I love;* Amò, *he loved;* Crede, *he believes;* Credè, *he believed;* Parlo, *I speak;* Parlò, *he spoke;* Senti, *thou smellest;* Sentì, *he felt.*

Emphasis is as much an essential in singing as in reading: and whatever is inelegant in reading is doubly so in singing. This quality therefore requires the special discrimination of the singer.

It has been recommended that, in a theatre, the singer should *emphasise* with very great point, to be nicely appreciated by an audience, enforcing as an axiom that a picture bearing the strongest shades will look best to the eye at a distance. Who can withstand this irresistibly convincing proof, that doing wrong is the way to be right: or in other words, that to make matters appear right, we must do wrong? I once heard a gentleman, possessing uncommon power of argument and brilliant ideas, by philoso-

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‡ See La Loubère du Siam tom. ii. l. 8.

phical proofs of the influence of the sun over colour, satisfy *his adversary* into the belief that black was white.

There is much danger in the application of good argument in support of a bad cause, and still worse mischief in committing such ideas to paper. The ancients wisely said החיים והמות ביד הלשון. Life and death are in the power of language.

We are told, that a certain eminent pleader at the bar so lost himself, on one occasion, in the sweets of his own eloquence, that forgetting on which side he was pleading, he actually argued in favor of his opponent, and made matters appear so much to his advantage, that judgment was expected to be passed accordingly; when the judge reminded the counsellor, that his argument was against his client, who stood in great agony, twisting his fingers and biting his lips. The pleader, however, recovering himself, ingeniously replied, "True my Lord; but I only did so to show how good a bad cause may be made to appear," and he immediately used such persuasive language to the interest of his client, that he came off victoriously, to the astonishment of all parties. I must, however, concur with Locke, that the custom of arguing on any side, even against our persuasion, dims the understanding, and makes it by degrees lose the faculty of discerning clearly between truth and falsehood.

It grieves me to see that a professor has, with his usual force of argument, said, "An actor, in a large Theatre, is like a picture hung at a distance: if the touches are delicate, they escape the sight: both must be extravagant to be seen at all."

After what has been said with such apparently incontrovertible strength of argument, I really find difficulty in persuading myself, that I possess ability to convince the musical student, that to do the thing well it ought not to be done ill. However, this author has in another part of his work, fortunately in support of my argument, said, "Acting produces a very different effect in the stage-box, from what it does in the back of the gallery.

In the one, every thing appears rough and rude, like a picture of Spagnoletti near the eye; in the other, it is with difficulty, that the play can be made out." "Perhaps," continues he, "the best place is the front of the first gallery: as being sufficiently removed to soften these hardnesses, yet near enough to see and hear with advantage."

So the elegant part of an audience must put up with coarse vulgarities, while the *gods* are enjoying all the luxury of true taste and polished refinement.

That painter, who does not manage his *rough* shades and various *rude* touches visible on close inspection, so as to look well at different distances to every eye blest with sight, I should imagine would little deserve the name of Artist: and the singer, who does not lay his emphasis with such niceness as may satisfy every ear, can have no claim to the title of professor of the science at which he aims. He should bear in mind, that in a theatre there are elegant and inelegant listeners, with good and imperfect ears for music: coarse gestures, and violent emphasis, may certainly lose some of their rough vulgarities in travelling from the stage to the galleries; but it would surprise me much to hear, that that part of the audience near the stage could suffer unsuitable emphasis to pass them unnoticed, admitting that there should be no ear more susceptible than another, to detect such grossnesses at the extremity of the house.

As a trifling weight will turn the balance of a true scale, so the singer, with very little increase of emphasis, in a theatre or concert-room, may gain his object without distressing any part of an audience by an overstrained attempt.

There is great want of elegance in making emphasis too strong; when any particular point is intended, it should be done by the swelling and dying of the voice, either sudden or protracted, as the subject may require, and with that peculiar archness of style and manner which must ever fascinate

the listeners. This is one of the principal criterions, by which a singer of taste and judgment may be appreciated.

Few are aware that by swelling rapidly or suddenly into strength of tone, the effect produced is very different from that of taking a note at once abruptly loud, without any swell and with all the stentorian power, which good lungs can afford: though the latter be very essential, we do not wish them exerted, so as to make us tremble lest our auricular sense should be in danger of injury.

Lucian relates that Harmonides, a young flute-player, scholar of Timotheus, at his first public performance at the Olympic Games, in order to astonish his hearers, began his solo with so violent a blast, that he breathed his last breath into his flute, and died upon the stage.

An epigram of Archîas, the Hyblæan trumpeter, is preserved in Julius Pollux, in which he dedicates a statue to Apollo, in gratitude for his having been enabled to proclaim the Olympic Games with his trumpet three times without bursting his cheeks or a blood-vessel, though he sounded with all his force, and without a capistrum, or muzzle.*

When Santeuil, the Latin poet, was at Port Royal, when his hymns were sung, a peasant near him bellowed in such an outrageous manner, that the

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* The sound of the Kirna, a kind of trumpet used by Tamerlane, is described as uncommonly dreadful, and so loud, as to be heard at a distance of several miles: the Kirna or Kirana is a Hindù Instrument.

Homer speaks of *Stentor* the Herald, or Crier, who could call louder than 50 men,—hence the Stentorophonic Horn of Alexander the Great, with which he gave orders to his army, and was heard by them at the distance of one hundred *Stadia*, about twenty English miles.

Plutarch relates, that when Titus Quintius, having conquered King Philip and the Macedonians, caused to be proclaimed by the sound of trumpet in the theatre that the Corinthians, Locrians, Phocæans, Eubœans, Achæans, Ptheotæans, Magnetians, Thessalians, and Pernebians, should be restored to their country, laws, and liberty, the shout which they gave was so incredibly great, that it was heard to the sea, and the crows that were then accidentally flying over the stage, fell dead into it.

poet could not refrain from exclaiming, "Be silent thou brute, and let those angels sing."

A critique on the celebrated French singer, Joseph Le Gros, who had a very powerful natural voice, says, "When we heard him at Paris, in the *concert spirituel*, singing a solo verse in a motet, it was so much *à gorge dé ployée*, that he seemed crying out for life against assassins or wild beasts.

This boisterous introduction of mock expression destroys the beauty of the most elegant music, and produces the same effect on the ear as coarse conversation issuing from the lips of those from whom every refinement of polished language was expected; but many erroneously imagine this subversion of taste the acmé of perfection, while, in fact, they are burlesquing, by their violence, the very passages which they would wish to render impressive.

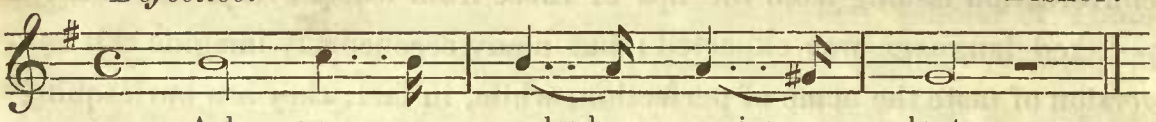
Abrupt loudness, from extreme softness of sound, is as offensive to the ear as sudden transition from dark to light is injurious to the eye; and as, to prevent ill consequences, we should introduce light by degrees to those who have been some time in darkness, so should we prepare the ear for the shock it might otherwise receive, by the gradual swelling of the voice, in changing from extreme softness to loudness of sound.

There are certain words, mere articles, for example, on which it shows great want of judgment for the singer either to *emphasise*, shake, or pause; in particular the word "*the*," on which it should be a decided rule, that admits of no exeption, most carefully to avoid these great errors. In conversation, indeed, when two persons, places, or things, bearing but one and the same name, are spoken of, it is not uncommon to particularize the one possessing more notoriety than the other, by saying *the* Johnson, *the* spot, or *the* book; but as these distinctions are not likely to occur in songs, the vocal performer need be under no apprehension of destroying the effect of the music by guarding against such improper emphasis: this want of precaution has often turned *the* into *thee*, and *of* into *off*, the inelegancies of which are too glaring to dwell on.

Accented words will always fall on the accented parts of the bar, if the composition be good. When an instance to the contrary occurs (for errors will creep in, even from the pens of the first masters), the singer will be at liberty to correct such an over-sight. Free pardon will be granted to those who take upon themselves to alter the following passages, which are as inelegant to read thus emphasised, as repugnant to the laws of composition to be so adapted to music.

(In *the Law of Java.)*

Defective. BISHOP.



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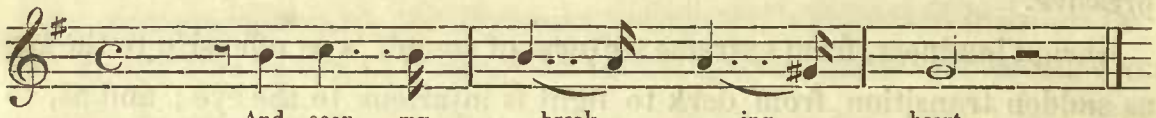


(In *Don John.)*

Defective. BISHOP.

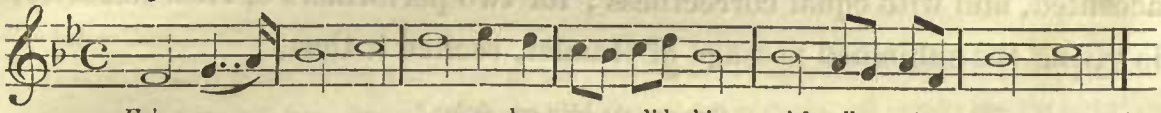
Corrected.

(In *Henri Quatre.)*

Defective. *Corrected.*

(In *Twelfth Night.*)

Defective. BISHOP.



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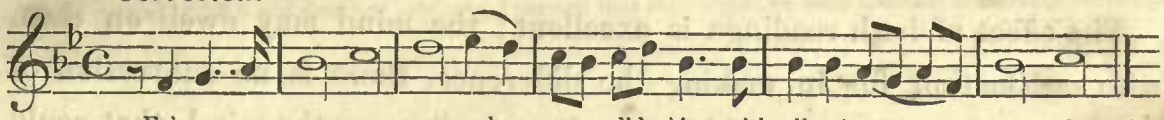


Mr. Bishop seems tenaciously to have kept in mind the *name* of the piece, while composing the music to "The Comedy of Errors;" but he was guilty of the greatest *error* in not reflecting that Shakspeare, in the midst of his *errors*, never committed that of writing nonsense; for of him it may truly be said, "There is wisdom even in a wise man's folly," and it is to be doubted whether the bard, could he re-appear, would consider the mutilation of the sense of his poetry compensated even by building a pretty melody on its ruins.

If the accenting, according to Mr. Bishop's manner, of "Come live with me," and "As it fell upon a day," is correct, we are indebted to that gentleman for a new style of reading and conception of the author's ideas, which had hitherto escaped the observation of all the wise men who lived before us.

The songs alluded to are thus accented in Mr. Bishop's music:

Come live with me, and be my love,
And we will all the pleasure prove
That hills and valley, dale and field,
And all the craggy mountains yield;
There will we sit upon the rocks,
And see the shepherds feed their flocks.

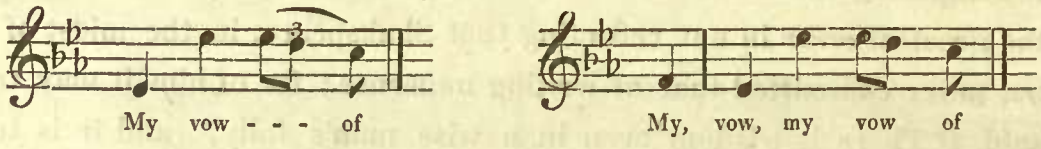
Sitting in a pleasant shade,
With a grove of myrtle made.

There certainly are instances where the same sentence may be differently accented, and with equal correctness ; for two performers of rival celebrity, in giving the subjoined passage of Hamlet, recited it thus,

Saw you the king my *father?*
Saw you the king *my* father ?

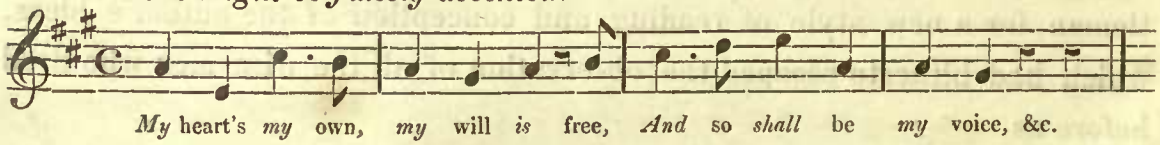
The effect of both readings is excellent; the mind may dwell on them with satisfaction, for in making the difference, there is no subversion of common sense. But it would be puzzling to discover the mind, that could be satisfied with the accenting of *my* in preference to *vow* in the following :

Defective. (In *Don John.*) *Corrected.*

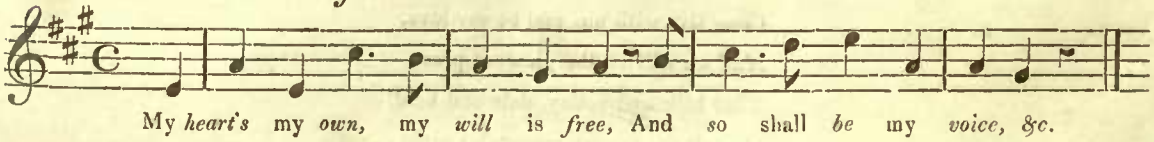


We may next expect to hear Rosetta's song in " Love in a Village," of " My *heart's* my *own*, my *will* is *free*,"—thus accented " *My* heart's *my* own, *my* will *is* free."*

As it might be falsely accented.



As it is correctly accented.



* It is to be regretted that a composer, whose talent, science, and education, rank him with the first of the present day, should, for the sake of tickling the ear at the moment, thus wilfully depart from the laws of pro-

priety. If the mischief rested solely with himself, it would not be so serious; but how can we expect that the inexperienced, who depend on others to set them right, should not go wrong, when examples so full of errors are set before them.

In these allusions to Mr. Bishop I hope that no petty motives will be attributed to me—for I feel none. On the contrary, I beg publicly to declare my opinion, that that gentleman stands, and proudly too, the first of British composers, and one of the brightest musical ornaments England has ever produced. In taking examples from a person of high and deserved celebrity, I deemed that they would be more effectual in marking out a right path to the Tyro.

Consult on the English, Greek, Latin, Chinese, and Hebrew Accents,

Ger. Jo. Vossius,	De Arte Gram. l. ii. p. 174.
Isaac Vossius,	De Accentibus Græcorum,
Bishop Lowth,	Prelim. diss. to his Isaiah, p. 10.; see also Gesenius on Isaiah, *passim.*
Bishop Horsley,	Essay on the Prosodies of the Greek and Latin Languages, Carey on the Latin.
Priscian,	fol. 133. Cf. Terentianum Maurum, Ramshorn, Zumpt.
Buxtorf's	Thesaurus Hebrœo-chald' et Rabbinicus.
Everard Vander Hooght's	Pref. to the Bibles of Athias. 1705.
Wetstein,	Prolegomena, (p. 73.) in Nov. Test.; also Griesbach, do.
Isidorus,	Orig. Lib. Prin. cap. 19.—Ib. lib, i. cap. 18.
Sergius,	Comment. in art. Donati.
Salmasius,	In Epist. ad Sarrasium.
Montfaucon,	Pal. Græc. p. 93.
Dr. Foster,	Essay on the different Nature of Accent and Quantity. Eton. 1765.
Professor Gesner,	De Accentuum Genuinâ Pronunciatione. 1755.
Monboddo's	Origin and Progress of Language. V. ii. l. 2, Passim.
Marsh's	Translation of Michaëlis's Introduction to the New Testament. Vol. ii. p. 892.
Diomedes	de Accentibus. l. ii. p. 426—also ubi. Supra. l. iii. p. 425.
Quinctilián.	Inst. l. i. c. v. p. 59. Ed. Burman.
Mess. de Port Royal.	Gr. Gram. Vol. ii. p. 288 and 291.
Primatt.	"Accentus Redivivi." 1764; see the Fasciculi in some edit. of Scapula.
A. Browne.	Observations upon Greek Accents. Vol. vii. p. 359; E. H. Barker in the Class: Journal.
Labbœi	Regulæ Accentuum. Paris, 1693; see Payne Knight's Prolegomena in Homerum.
Lamberti Bos,	Regulæ Accentuum. 1733.
Spizel,	De Re Liter. Sinens. p. 308.
Bulssing,	Diss. de Lit. Sinens, p, 308.
Le Comte,	Nouv. Mém. sur la Chine. Tom. i. p. 270.
De la Loubière,	du Royaume de Siam. Tom ii. 68.
Bacon	de Augm. Scien. l. vi. c. i. Elem. Crit. vol. ii.
Aristotle.	In his Pöetics, chap. v.; see also Dissertatio Epistolica de Accentuum Græcorum Antiquitate et Usu, Basil. 1686.
La Loubère	du Siam. Tom. ii. l. 8.
M. Duclos.	Encyc, Art. Déclam. des Anciens.
Steele,	Prosodia Rationalis,
Morell's	Thesaurus Græcæ Pöeseos. Venice. 1767; also, Ed. Maltby, and Brass' Work. Also

Hen. Christ. Hennin, West, Gally, Faber, Dacier, Beza, Scaliger, Spelman, Pearce, Clarke, Sheridan, Hermann, Eichhorn, Matthiæ, Buttmann, Morrison, Hager, and many others, who have either fully or incidentally treated of this subject. On Hebrew accents particularly consult Pfeiffer, Herder, and Gesenius in his Hebrew Grammar; also Prof. Lee's Lectures.

CHAP. IX.

EXPRESSION.

"True expression, like th' unchanging sun,
Clears and improves whate'er it shines upon;
It gilds all objects, but it alters none.
Expression is the dress of thought, and still
Appears more decent, as more suitable,"

Non satis est pulchra esse poëmata, dulcia sunto.—Hor: *Ars Poet.*

Expression—from *exprimo* to express—the particular form, manner, or style, used in communicating our ideas. On the subject of expression, I can scarcely find language sufficiently nervous to impress the singer with a just sense of this valuable and soul-exciting charm; this mental polish to harmony, which, stealing to the inmost recesses of the heart, fills it with chastened, yet exquisite, sensations of rapture, such as none but the sensitive can feel, and none but the sensitive impart. From expression we receive a sentimental appeal to our feelings: it strikes the imagination, affects the mind, and commands the passions.

When the voice of Demosthenes thundered over the waves of Democracy at Athens—when, in his sublime eloquence, he ejaculated against Philip, Οὐχὶ βάρβαρος; οὐχὶ Μακέδων; οὐχ' ὅ τι ἂν εἰποί τις;—"*Is he not a Barbarian? is he not a Macedonian? is he not anything we may call him?*" When Cicero's eloquence so roused the Roman Senate against the Catilinarian conspiracy, that he saved Rome, and was proclaimed Pater Patriæ, "*Father of his*

Country,"—when he thrilled through the breast of every sturdy warrior, as he pronounced, Roma periclitatur, "*Rome is in danger;*" or when the severer Cato sternly said, Delenda est Carthago, "*Carthage must be destroyed*," and thus virtually caused its truculent destruction, we must presuppose a certain irrepressible energy and overpowering expression to have been the causes of such political effects. But the source was nature, and the secret the knowledge of human passions:—therefore, we witness a correspondence in this respect between civilized and uncivilized nations. Whence otherwise could the rude chieftains of perhaps ruder and lawless hordes, unless by power of language, by expressive appeals to feelings, prepossessions, or animosities, bring their wild race under dominion to their wills? Whence could the Indian chiefs of American savages, in their solemn palavers, dictate war, promote peace, or urge their clans to forward the schemes, for which they had assembled them? or whence could the Bedúin Sheikh whet the swords of the Sons of the Desert, as it were, on his oratory, or dispose them to placability, if, by the force of language, by the choice of words, by the modulation of voice, gestures, and other additaments to effect, these men were unable to lash the passions into frenzy, to rouse anger into its vehemence, or to cause it as instantly to be subsided; just as their varying tones moved successive feelings of the heart, and operated in turn on different national prejudices? In short, whence otherwise had music and poetry, in primitive times, their influence over the human mind; unless it were ut pictura, poësis?

Hence the blind Mæonian Bard, the wanderer over the cities of Greece, at one time singing the War of Troy, the Wrath of Achilles, the Exploits of Hector, and Valour of Diomed; at another, the Travels of Ulysses on his return to Ithaca, and his Victory over Penelope's suitors by Minerva's aid, arose to such a pitch of fame, that at his death, seven cities contended for the honor of his birth. Thus, through their intensity of expression, we

may almost suppose, that we hear Háfiz reciting some of his own odes:—by way of illustration, that which commences,

شب از مطرب که دلِ خوش باد اورا
شنیدم نالیِ دلسوزِ نیرا . *

leads us nearly to suppose ourselves auditors of the mighty serenade, and identified with the other beautiful imageries in the Ghazal. What is this but the *vis vivida* of the poet?

The causes of all this we ascribe to a certain *vigor res exprimendi:* and where this is the fruit of true genius, it is not merely coeval with the brief enunciation, but lives permanently in the written works. Accordingly, we perceive in Homer and Ferdausi the eternal monuments of their own fame; but who are greater than Pindar and Motanebbi? accordingly, the self-flatteriug eastern poet reserves to himself in his Poem a شاہ بیت in which he scruples not to pay the incense of adulation to himself. Nor were the classics free from this propensity. Ovid writes:

Jamque opus exegi, quod nec Jovis ira nec ignis
Nec potuit ferrum, nec edax abolere vetustas, &c. &c.

Horace,—

Exegi monumentum ære perennius, † &c. &c.

And Virgil,—

Tentanda via est, quâ me quoque possim
Tollere humo, victorque virûm volitare per ora, &c. &c.

But we may heap counterpart upon counterpart among the productions of the wild Arab, and among the war-boasts of the savage Indian. So in the Hindù Ramáyana, Brahma comes to commune with its author, Valkmiki, not like

* Last night I heard the heart-inflaming plaint of a Musician's Lute (may his heart be light!) &c.

† But far more forcibly in these words,—

Non omnis moriar: multaque pars mei
Vitabit Libitinam.

the Muses, who blinded Homer from jealousy,* but as a friend, and a god of inspiration.

Now the influence which these men acquired over their contemporaries, and all the consequent vanity which was induced in their own breasts, resulted, on the one hand, from their expressive oratory or poetry, and on the other, from the self-importance naturally caused by its visible effects. How could it be otherwise, when the style of language aided such self-complacency? As an example, let us imagine the bards among the Levites marching before the army of Joshua, in solemn procession, seven times round the walls of Jericho, blowing their horns, and so inciting the troops, already anticipating victory and a division of Canaan, that their attack became irresistible, that the ramparts were won, the walls demolished, the city taken; yet, when in the beautifully figurative language of the Hebrews, the walls of Jericho were chronicled to have fallen down before the rams' horns of these bards among the priests (si ita loqui fas sit) at their seventh encompassment, can it be supposed that an act so graphically commemorated should not have rendered its possessors vain of the homage and glory ascribed to them, and more particularly, if they were the historians of their day, that they should not have inserted into their histories these freely-bestowed commendations?

But the power of expression is the great secret of Genius: it is a secret, because it is rarely to be acquired, unless there be a natural talent for it: it depends on feeling and accurate perception, and if these be wanting, how can any teacher supply them? We have indeed *all* eyes to see, and *all* hearts to feel; but to express that, which we see and feel, we must sympathize so fully with the object, as to conceive ourselves in the same situation, and in an oratorical, poetical, or musical point of view, we must go further, and implant these feelings in our readers or hearers. The eye may delight-

* See the second Iliad where Homer alludes to himself under a feigned name.

edly roam over the visible world, the heart may be moved by beauty, or be roused or melted by powerful music or gentler melody;—but, if we ourselves want the capability of expression, how can we transfuse our sensations into others, or even make them aware, how far they influence ourselves?

Can we better represent the effects of musical expression than by adopting the figure of the divine Pindar, who introduces it as quenching the flaming bolt of Jove, and as lulling to sleep the Eagle seated on the top of his sceptre, whilst under the magic influence of the sounds, his wings languishingly droop on either side, and his downy feathers are raised upon his back, as if in attention to the melody; which most splendid hyperbole, we may nevertheless, under critical restrictions, adopt as a true canon.

Consequently, judicious expression is the very acmé of the art, and is the charm that leads us to the highest estimation of the singer, the finishing stroke to the works of the painter, poet, and musician—and can only be the result of natural feeling, the child of innate sensibility, instructed by the Muses and the Graces; without whose aid, the most perfect voice and rapid execution, though they may astonish for a time, can never reach the heart. An insipid singer, who has not sufficient judgment to vary his expression, may with propriety be compared to a marble statue, the symmetrical proportions of which please the eye, but, wanting the animation of existence, compel us to turn, after a while, tired by its inanity, to contemplate a less beautiful object of life.

Thus, music awakens all the finer feelings; her power chains the soul; and the various passions which dwell in it, yield to her subduing sway. Devotion receives an additional fervour from her spell. Chaste, unornamented, and sublime, she wraps up the mind in sentiments of piety and sacred joy;—in an enthusiasm that admits of no other sensation at the time, than the pure love of the Omnipotent: but it is not the mere rhythm or melody, which effects all this; it is the power of expression that, like a vision of light, illumines the whole.

Persons possessing mellifluous voices either in singing or in speaking, are by the Hebrews considered as favourites of God—which the following anecdote will testify.

A singer of celebrity, held in abhorrence by his brethren for the libertinism of his principles, was officiating in the synagogue as חזן (singer); when the רב (high priest) who had been the most vehement against him for his misdemeanors, was so struck by the sweetness of his voice and particular expression, that, forgetting where he was, he exclaimed in an audible voice, "Favoured of heaven, happiness must be thy lot hereafter, thy crimes are forgiven!"

There is a similar incident related of Mrs. Cibber, the celebrated actress, who, it is said, when in Dublin singing at an oratorio of the *Messiah*, so struck a certain bishop with the extreme sensibility of her manner, that he could not refrain from saying, loud enough to be heard by numbers round him, "Woman, thy sins be forgiven thee!"

When Madame Mara was in her zenith, a certain nobleman took his daughter to hear her sing; the young lady, wrapt in breathless attention, with her arms partly extended, continued standing, as if fascinated to the spot, after the song *Holy Lord God Almighty* was concluded, until she was roused by some persons in the next box, who were not quite so sensible of the power of sweet sounds, and were ill-naturedly animadverting on Mara's tumbled gauze and dirty lute-string; when, turning round suddenly, with an indignant look at them, she exclaimed, "She will go to heaven for all that to sing hallelujah."

In every society music is a welcome guest: in the domestic circle, her witchery smooths the brow of care; and while we listen to her strains, the toils and anxieties of the day are forgotten: hand in hand with all the social feelings, she banishes ruder pleasures from her presence. While listening to expressive airs, a delicious tenderness creeps imperceptibly through our veins: the whole world, cleared of its grosser passions, seems an elysium of

bliss, and the senses are wound up to the highest pitch of delight: but unaided by expression, music could not produce these exquisite sensations: so versatile are her powers, that, like an experienced general, she only makes her appearance to conquer. In the field, her inspiring and heroic strains lead on the soldier to deeds of valour; for the time he forgets home and all its endearments. The sailor, after braving the terrors of shipwreck and escaping death, sings his simple ditty, which, by restoring the associations of love and home, makes him forget his cares.

"Cordial to soothe the languid lover's pain,
Or rouse the Warrior to the dusty plain;
Balm of the Soldier's toil, when battle raves,
The Seaman's solace on the stormy waves."—ROME, part I, line 39.

Thus, Quintilian partly ascribes the reputation of the Roman troops to the impression made by the warlike sounds of fifes and trumpets upon the legions.—That music is a powerful incitement to valour, receives a strong confirmation from all barbarous nations, whose energies for battle are roused and exhilarated by their war songs.

——————— Quo non præstantior alter
Ære ciere viros, Martemque accendere cantû.—VIRG. *Æneid.*
"Support the yielding fight with song, for song enlivens war."—FINGAL, Book IV.

In the Palace and in the Cottage, melody forms a principal enjoyment:—but it is expression, varying herself to the different classes of society, that is the enchantress, who alike diffuses a sense of pleasure into the bravura of the finished singer, and into the ballad of the untutored cottager.

Expression in music, by her irresistible tenderness, touches the soul; she takes all her colourings from the sense, which the poetry conveys; and by those means gains complete possession of the heart. She leaves it to her competitors *to astonish*, and herself travels on, securing the love of all in her progress. She clothes her song in the characteristic drapery of grace, majesty, and pathos; not a single note will be breathed in vain; she will wisely consider that ornaments should ever be subordinated to the sense and grand

end of the composition, which is to speak to the judgment, as well as to the ears of her auditors.

Many writers have attempted, with great ingenuity, to lay down rules for the manner of expressing various words. It has been remarked, that sacred expressions, as *Almighty*, *Jehovah*, *Lord*, *God*, *Holy*, *Mercy*, *Gracious*, *Redeemer*, &c. should be sung with an impressive, chaste, dignified simplicity, free from all *graces* or ornaments, with moderate strength of tone, taking every note with softness, and observing the swelling and dying of the voice. This, in some measure, may be correct, where we do not meet with repetitions; but, were we to sing that sublime composition of "*Holy Lord God Almighty*," and many others, where the same words are so often repeated, and be tied down by such mechanical laws, how could we vary our expression sufficiently to relieve the ear from monotony? Hence no arbitrary rule can be laid down, an exception to which is not admissible in a thousand cases; for the same word or sentiment may be uttered or sung in various ways equally effective. There are delicate touches of nature, which flow from the heart at the impulse of the moment, too beautiful for written laws to describe. "We talk of love and of hatred," says Voltaire, "in general terms, without being able to express the different degrees of those passions. It is the same with respect to pain and pleasure, of which there are such innumerable species. The shades and gradations of volition, repugnance, or compulsion, are equally indistinct for want of colours."

It is well known, that an actor of merit will often, by a look only, convey a meaning, which the finest flow of language cannot express, that he will read also in such an effective tone,* with such peculiar expression, pathos, and grace, as to produce sympathy, delight, and surprise in an audience, who have for years, perhaps, listened unmoved to the same passages when recited by his competitors.

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* To this we may apply Homer's fine expression;—"*He looked a god*," or, as one of our English poets turns it, "*in ev'ry inch a god.*"

Rules are necessary for beginners, but real genius owns few laws but those of its own brilliant creation; casting the fetters of custom beneath its feet, it soars, like the eagle, pre-eminent, and leaves those not gifted as itself, to plod on in the beaten track.

"Music resembles poetry; in each
Are nameless graces which no methods teach,
And which a master's-hand alone can reach.
If, where the rules not far enough extend,
(Since laws were made but to promote their end,)
Some lucky license answers to the full
Th' intent propos'd, that license is a rule."—POPE.

It would certainly show considerable want of judgment, to sing with soft accent expressions of grandeur; such as, *glory, fame, victory, gallant, manly, brave, glad, valor, triumph, honor, &c.;* or to express with coarse violence of tone, the following words of sentiment—*enchanting, bewitching, tenderness, loveliness, sweetest, dearest, fairest, beautiful, &c.;* but I should think it equally unwise to lay it down as a law, that a certain *style*, and a certain *quantity of tone*, must either be given to the one or to the other. There is a manly boldness of sound necessary (nine hundred and ninety-nine times out of a thousand) to express words of grandeur; and a delicacy of expression required to words of *love* and *tenderness*, without coarsely punning the sense, to which the heartless frequently have recourse, as a substitute for real feeling.

"Read nature; nature is a friend to truth;
Nature is Christian, preaches to mankind;
And bids dead matters aid us in our creed."—YOUNG.

There is a certain colouring to be given to the word, a peculiar manner of speaking, which is so effective, that the very scene of the subject we may be singing, will, in imagination, be brought before our view; but singing with such softness, as scarcely to be heard, to the word *small*, or exerting

the whole power of lungs to the word *large*, is equally absurd: this is punning, not expressing; or, in the language of the celebrated Jackson,* trifling with the words, and neglecting the sentiment—"The most common mistake of composers," says he, "is to express words and not ideas," and he quaintly remarks, that there is no trap so likely to catch composers, as the words *high* and *low*, *down* and *up*, "By G— (as Quin says,) they must bite." In what raptures was Purcell when he composed "*They go* down *to the sea in ships.*" How lucky a circumstance that there was a singer at that time, who could go *down* to double D and go *up* two octaves above! for there is in other parts of the Anthem a going *up* as well as *down.*

Avison,* also, speaking of composers, who give their dexterous imitations of the meaning of a few words, which occur in the hymns or songs, which they set to music, observes: "Were one of these gentlemen to express the following words of Milton;—

——— ——— "Their songs
Divide the night, and lift our thoughts to heav'n;"

it is highly probable that, upon the word *divide*, he would run a division of half-a-dozen bars; and, on the subsequent part of the sentence, he would not think he had done the poet justice, or *risen* to that *height* of sublimity which he ought to express, till he had climbed up to the very top of his instrument, or at least as far as the human voice could follow him. And this would pass, with a great part of mankind, for musical expression, instead of that noble mixture of solemn airs and various harmony, which indeed elevates our thoughts, and gives that exquisite pleasure, which none but true lovers of harmony can feel."

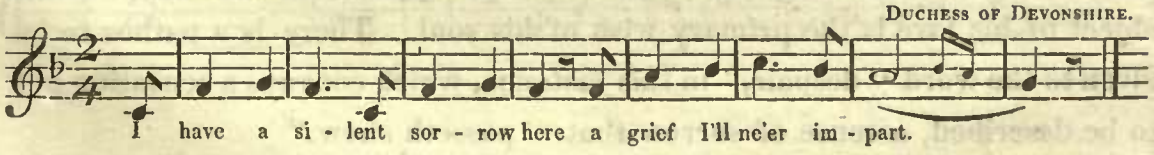
"The duty of a composer," observes the judicious Algarotti, "is to express the sense, not of this or of that particular word, but the compre-

* Eighth Letter, pages 48 and 49. † Page 52.

hensive meaning of all the words in the air. It is his duty to make variety flow from the several modifications the subject in itself is capable of; and not from adjuncts, that adventitiously fasten themselves thereon, and are foreign from, preposterous, or repugnant to, the poet's intention."

Singers might take a hint from this excellent remark, when they meet with a good composition, to sing it, as the composer intended his music to be sung, without the absurd attempt to improve the author's ideas, by the common *clap-trap*, of catching at any particular word, to mouth, mince, or lisp upon with unmeaning *grace*. Those who are so very fond of expressing words and not ideas, often, by attending to the *former* totally destroy all sense of the latter. Instead of considering how this or that word should be played upon, the first object should be to study the true meaning and character of the subject, so that effect may not only be given to a word here and there, but the sense of a whole sentence expressed, so as to be understood and felt by others. It is true that, to give sense to a sentence, we must first learn to express words in their different readings, as it is presumed, every person would know how to join letters, before he attempted to read; but, after acquiring facility in producing the various expressions of which a single word is capable, it would seem bad management, and also show mechanical feeling, indeed, if, in singing "*I have a silent sorrow here*," the singer did not, from the manner only of expressing "*I have a silent*," make others feel, or anticipate, that the word "*sorrow*," or some such word, would follow; for, although the word "sorrow," in this instance, should be sung in ever so plaintive a tone, sympathy would not be excited in others so soon, nor so powerfully, as if, by first preparing their minds, we, as it were, lead them on imperceptibly to the expression, from the peculiarly melancholy effect produced in delivering the preceding words, which connect the sense of the sentence with the last one.

DUCHESS OF DEVONSHIRE.



If monotonous rules are to be laid down for the expression of *words*, and not *ideas*, the singer of taste and judgment must remain fettered by custom, without exerting the power to delight by the combination of sense and sound. Words of joy or sorrow may be expressed by violence or delicacy of sound; but the latter can only proceed (or prove effective) from those who possess that innate sensibility of feeling which art cannot teach.

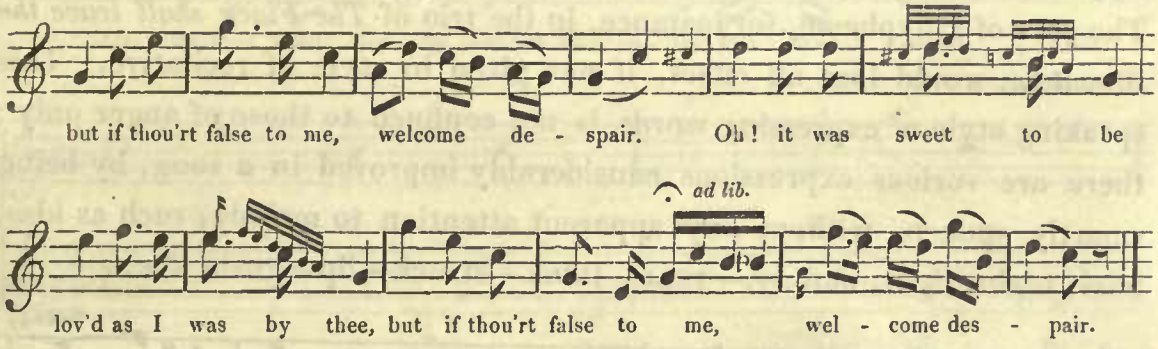
> From vulgar bounds, with brave disorder part,
> And snatch a grace beyond the reach of art.

The word 'despair' in *The flock shall leave the mountains*, where Polypheme is supposed to be almost maddened by jealousy, at hearing the exchange of mutual testimonies of affection between Acis and Galatea, must be very differently expressed from the sorrowful and truly melancholy manner of singing the same expression in those beautiful lines of Lord Byron, beginning with "Well, thou art happy," where the lover, with all the refinement of real but blighted passion, describes his anguish of heart at beholding the mistress of his affections the wife of another; but how unlike are the feelings that dictate the use of the same word in the former, from those in the latter instance. The despair of Polypheme is that of a savage, whose malignant heart is a slave to all the baser passions, which, like impetuous torrents, bear down every thing before them, and carry desolation and wretchedness in their train. He is tortured like a demon at seeing the happiness of others; the expression, therefore, of the word "despair," conveys the idea of brutal ferocity to the imagination; the other, on the contrary, carries the conviction of its misery to the heart. It is the sorrowing of virtue, the effusions of a mind inspired by that purer essence of the passion, bestowed by Heaven, to cheer our pilgrimage through a world of care; and though he (the lover) mourns the deprivation of his hopes, yet the felicity of the object of his love is the primary wish of his soul. There is a pathos to be given to the word "despair," in this instance, which conveys a sensation not to be described, a sense of sorrow that "passeth show."

For the third and last example, to prove how the expression to the word "despair" may be varied, I shall quote Mr. Braham's popular ballad, in *The Devil's Bridge,—Though love is warm awhile.* The song is descriptive of a husband's affection, mixed with fear, lest absence should have tempted his wife to forget him. It is the fond retrospection of past hours of happiness, a hope of their continuance, interrupted by a momentary dread flashing across his mind, when he utters, "But if thou'rt false to me, welcome *despair;*" the word 'despair,' therefore, in this case, is depicted by a sudden burst of anguish, which immediately subsides into tenderness, from the remembrance of the proofs of attachment which he has received.

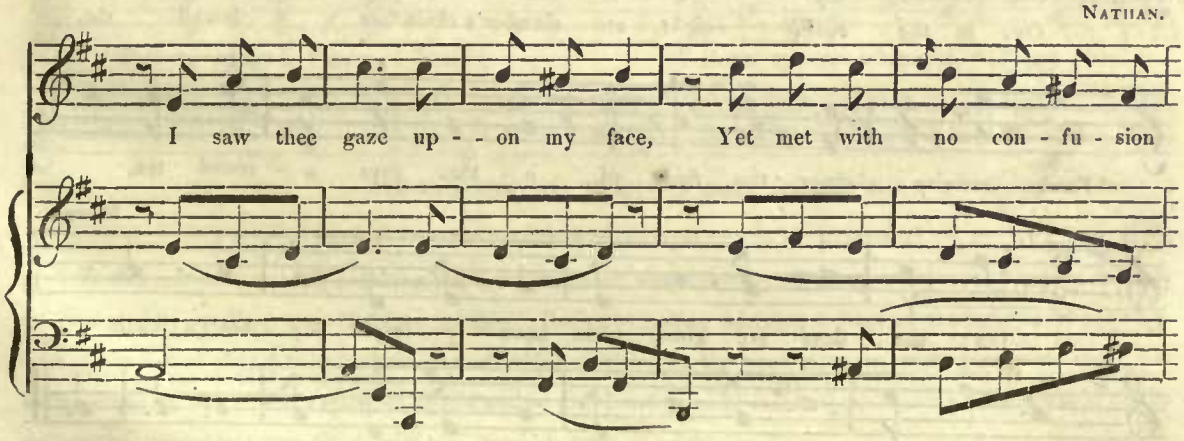
"THO' LOVE IS WARM AWHILE."

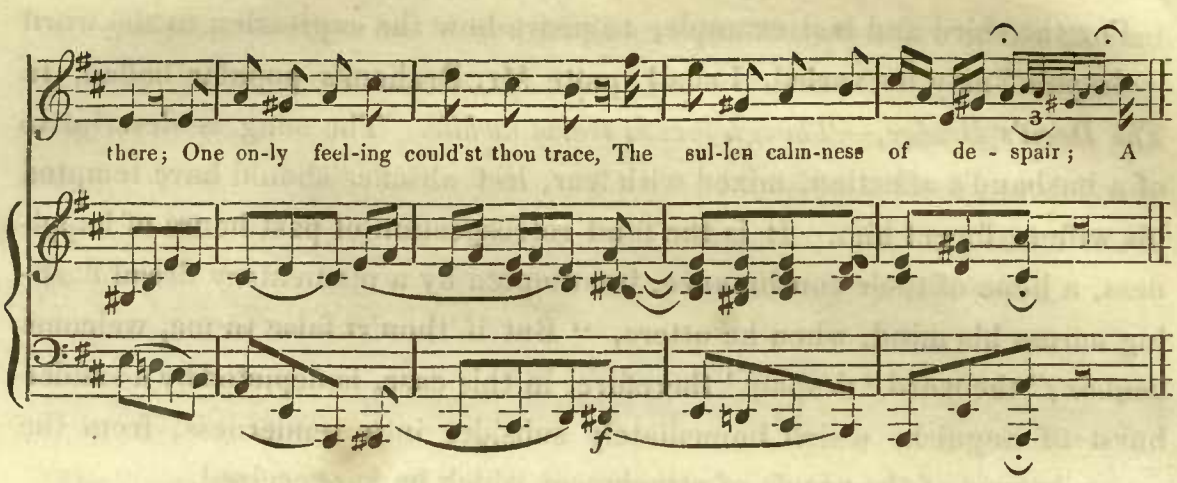
BRAHAM.


but if thou'rt false to me, welcome de - spair. Oh! it was sweet to be
ad lib.
lov'd as I was by thee, but if thou'rt false to me, wel - come des - pair.

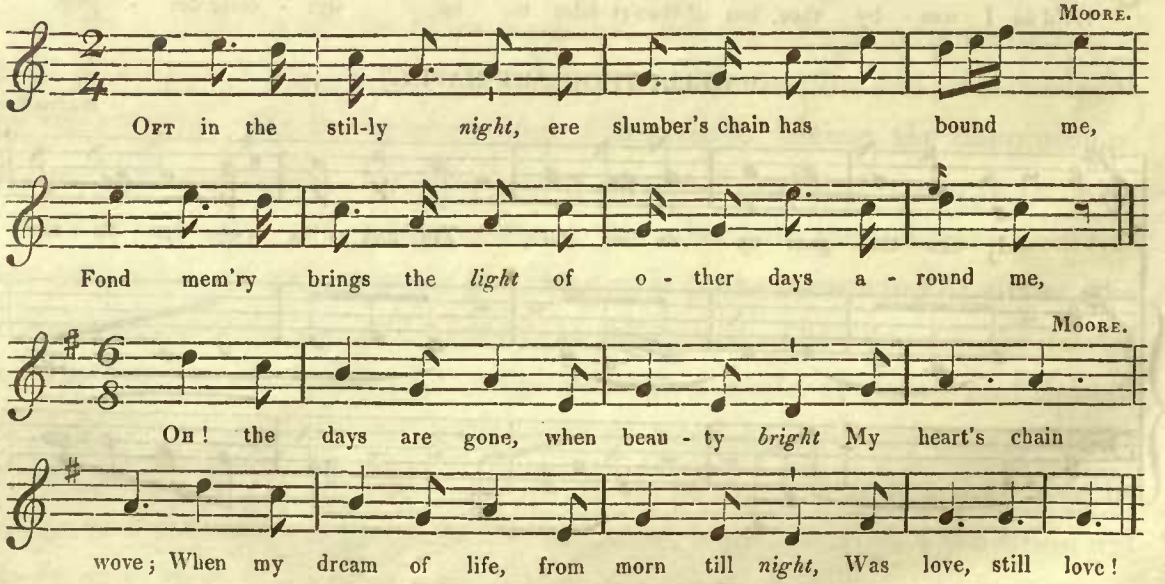
"WELL! THOU ART HAPPY."

NATHAN.

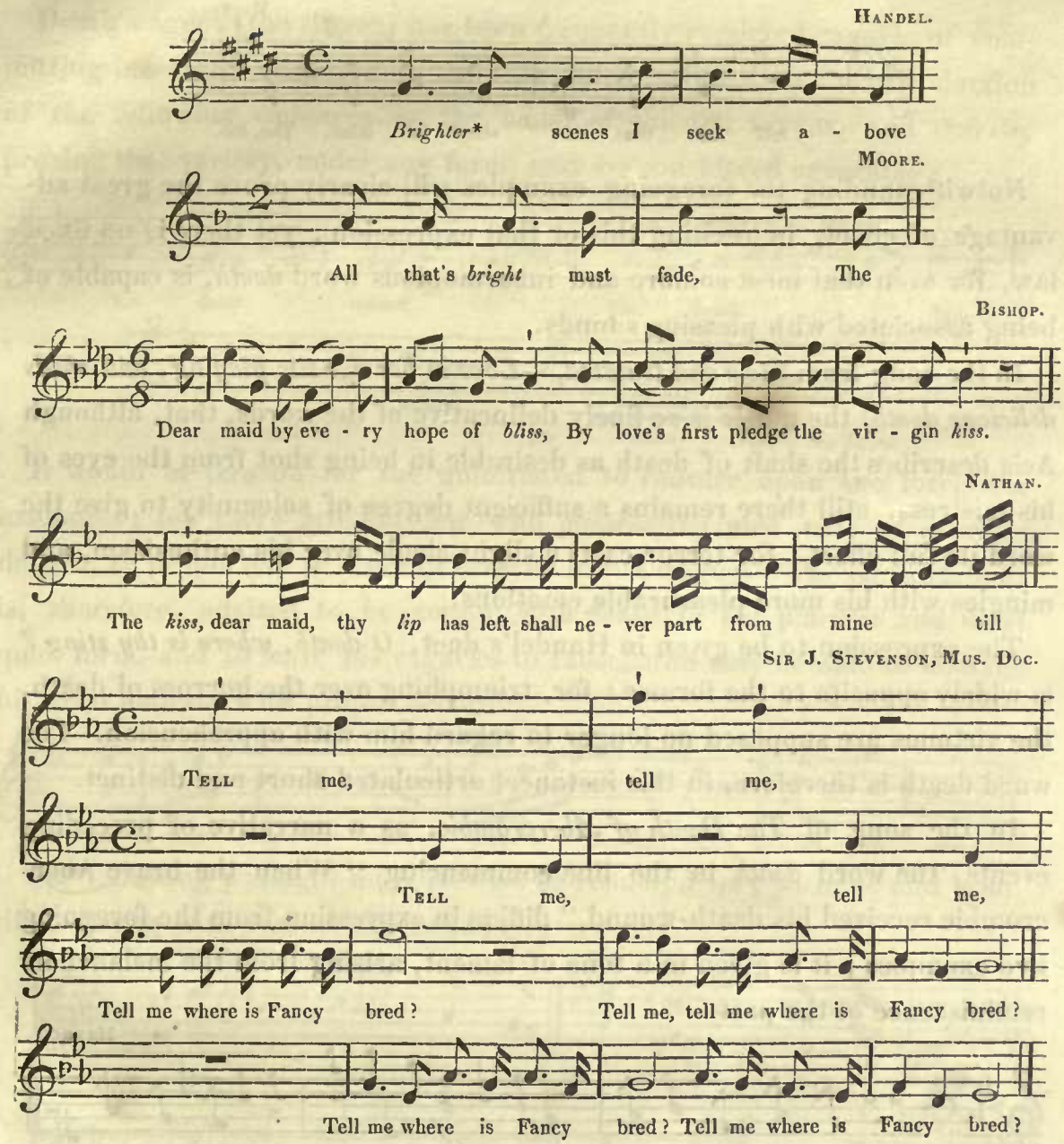




There are many words in particular situations, when connected with certain sentiments, that require only to be spoken with distinct articulation, to give full force to their meaning—singing them would destroy all delusion. The part of Polypheme, for instance, in the trio of *The Flock shall leave the Mountain*, would lose all effect, if not given in style of recitative. This speaking style of expressing words is not confined to those of anger only; there are various expressions considerably improved in a song, by being smartly spoken, without any apparent attention to melody, such as kiss, bliss, night, light, BRIGHT,—TELL—think—struck—lip—gush, &c.

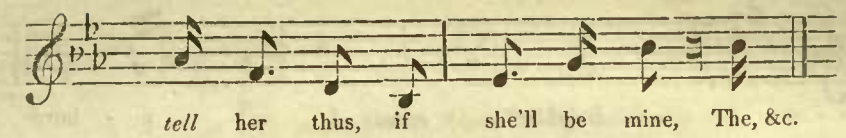

MOORE.
OFT in the stil-ly *night*, ere slumber's chain has bound me,
Fond mem'ry brings the *light* of o - ther days a - round me,
MOORE.
On! the days are gone, when beau - ty *bright* My heart's chain
wove; When my dream of life, from morn till *night*, Was love, still love!

HANDEL.


*Brighter** scenes I seek a - bove
MOORE.
All that's *bright* must fade, The
BISHOP.
Dear maid by eve - ry hope of *bliss,* By love's first pledge the vir - gin *kiss.*
NATHAN.
The *kiss,* dear maid, thy *lip* has left shall ne - ver part from mine till
SIR J. STEVENSON, MUS. DOC.
TELL me, tell me,
TELL me, tell me,
Tell me where is Fancy bred? Tell me, tell me where is Fancy bred?
Tell me where is Fancy bred? Tell me where is Fancy bred?

* In this instance, smartly speaking the word, *brighter,* would destroy all effect—the true expression can only be produced by swelling upon the first syllable. Religious feeling partakes neither of the lachrymose nor amorous; it is full of dignified and placid joy, of which swelling on the word gives the most appropriate idea; besides, words of two or more syllables should not be disjointed so as to injure their meaning, which would be the case in the present instance, for "brighter" would become "bright-her."

Moore.



Notwithstanding the foregoing examples will clearly prove the great advantage of effect, in reciting this or that expression; yet there is no fixed law, for even that most sombre and inharmonious word *death*, is capable of being associated with pleasing sounds.

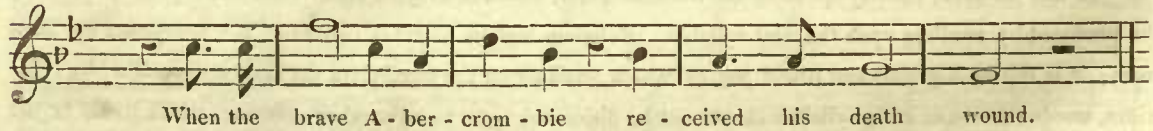
In the song from *Acis and Galatea,—Love in her eye sits playing, and sheds delicious death*, the music is so finely delineative of the words, that, although Acis describes the shaft of death as desirable in being shot from the eyes of his mistress, still there remains a sufficient degree of solemnity to give the word its full effect; for terror casts a slight shade over his enthusiasm, and mingles with his more pleasurable emotions.

The expression to be given in Handel's duet, *O death, where is thy sting?* is widely opposite to the former: for, triumphing over the horrors of death, the virtuous are supposed no longer to regard him with apprehension. The word death is therefore, in this instance, articulated short and distinct.

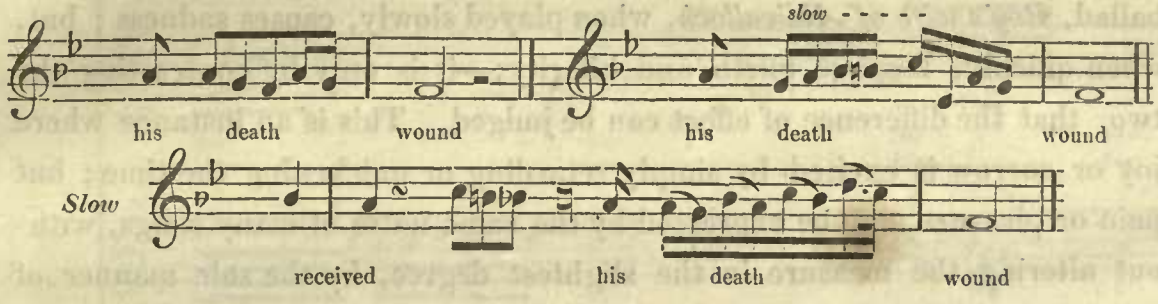
In the song of *The Death of Abercrombie*, as a narrative of preceding events, the word *death* in the line commencing "When the brave Abercrombie received his death-wound," differs in expression from the foregoing two examples; it is given in a tone of lament, arising from the melancholy reminiscence of the past.

Handel.

Braham.



Death's agent (the singer) has been frequently rendered capable of committing increased execution on the ears of his auditors, by the introduction of the following cadences on the name of the fell tyrant, and thereby proving that variety, under any form, may be considered agreeable:



It would be treason for the uninitiated to venture upon the foregoing examples; for there are but few who possess the nice tact of creating delight, in proportion to the number who excite disgust. The early student is, therefore, advised to be content with death in his plainest and most quiet form, and to leave his vagaries to those, who may be able to manage his grim majesty with proper decorum.

The following passages may likewise be rendered very pathetic and beautiful, if sung with correct expression:

As joy and sorrow produce similar effects upon the frame, so will the same strain of music, with words of opposite meaning, act upon the nerves, by exciting pleasurable or melancholy sensations ; for example, where time only is concerned, leaving words out of the question, that beautiful Scotch ballad, *Roy's wife of Aldivalloch*, when played slowly, causes sadness ; but, when quickly, inspires mirth and hilarity;—it is only by contrasting the two, that the difference of effect can be judged. This is an instance where joy or sorrow is excited by simply retarding or quickening the time ; but pain or pleasure may be expressed by the same notes of many songs, without altering the measure in the slightest degree, by the sole manner of accenting the different words.

The following examples will give a clear illustration, how much depends on the pathos, emphasis, and correct accentuation of the singer, to render the same notes, though adapted to words descriptive of different feelings, equally beautiful and effective.

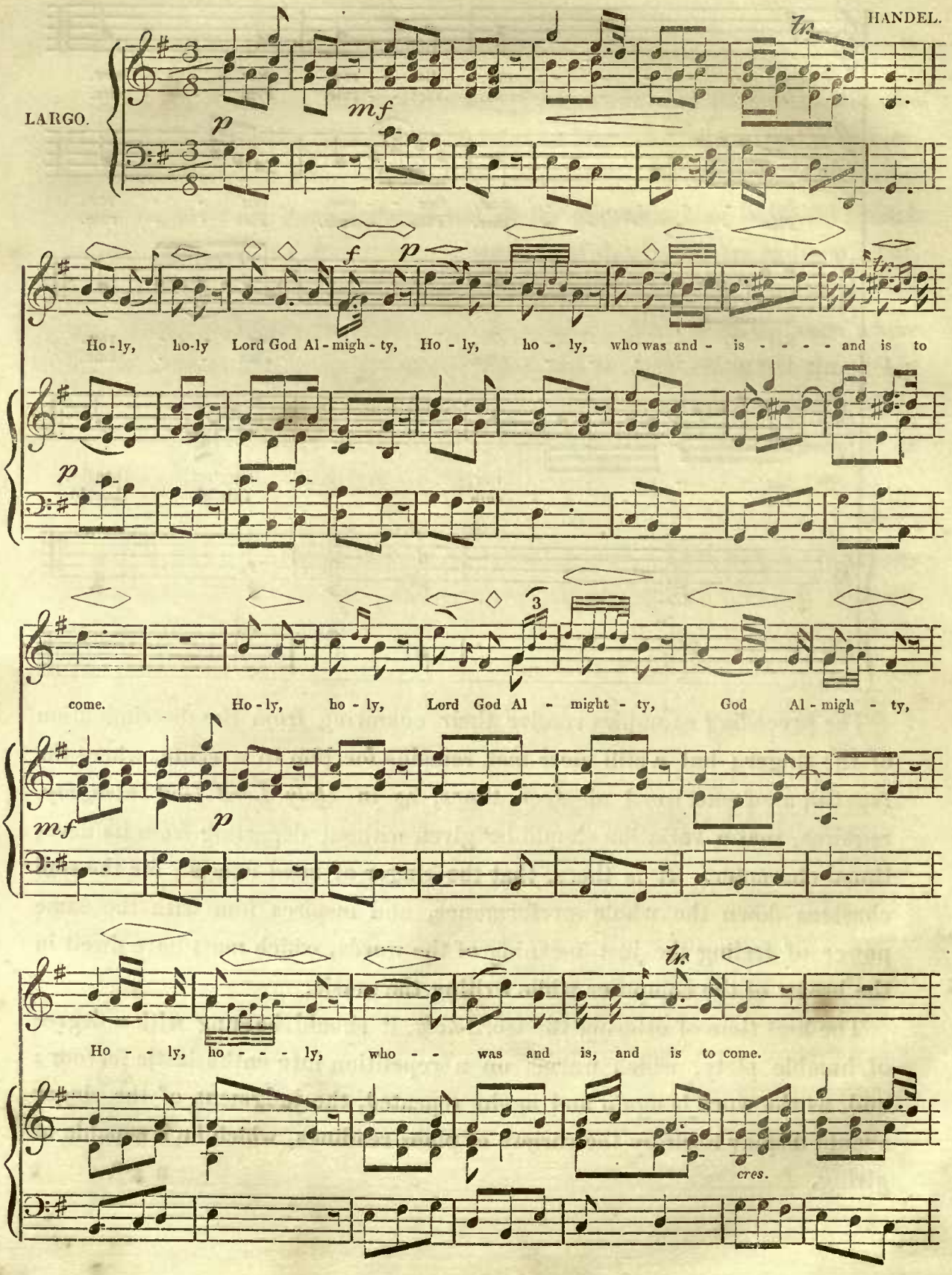
Sor - - - - - - row. Sor - - row. Sor - - - - row.
Plea - - - - - - sure. Plea - - sure. Plea - - - - sure.
3
Sor - - - - - - row. Sor - - row. Sor - - row.
Plea - - - - - - sure. Plea - - sure. Plea - - sure.
3
Sor - - - - - - row. Sor - - row.
Plea - - - - - - sure. Plea - - sure.
Sor - - - - - - row. Sweetest thought.
Plea - - - - - - sure. Painful thought.

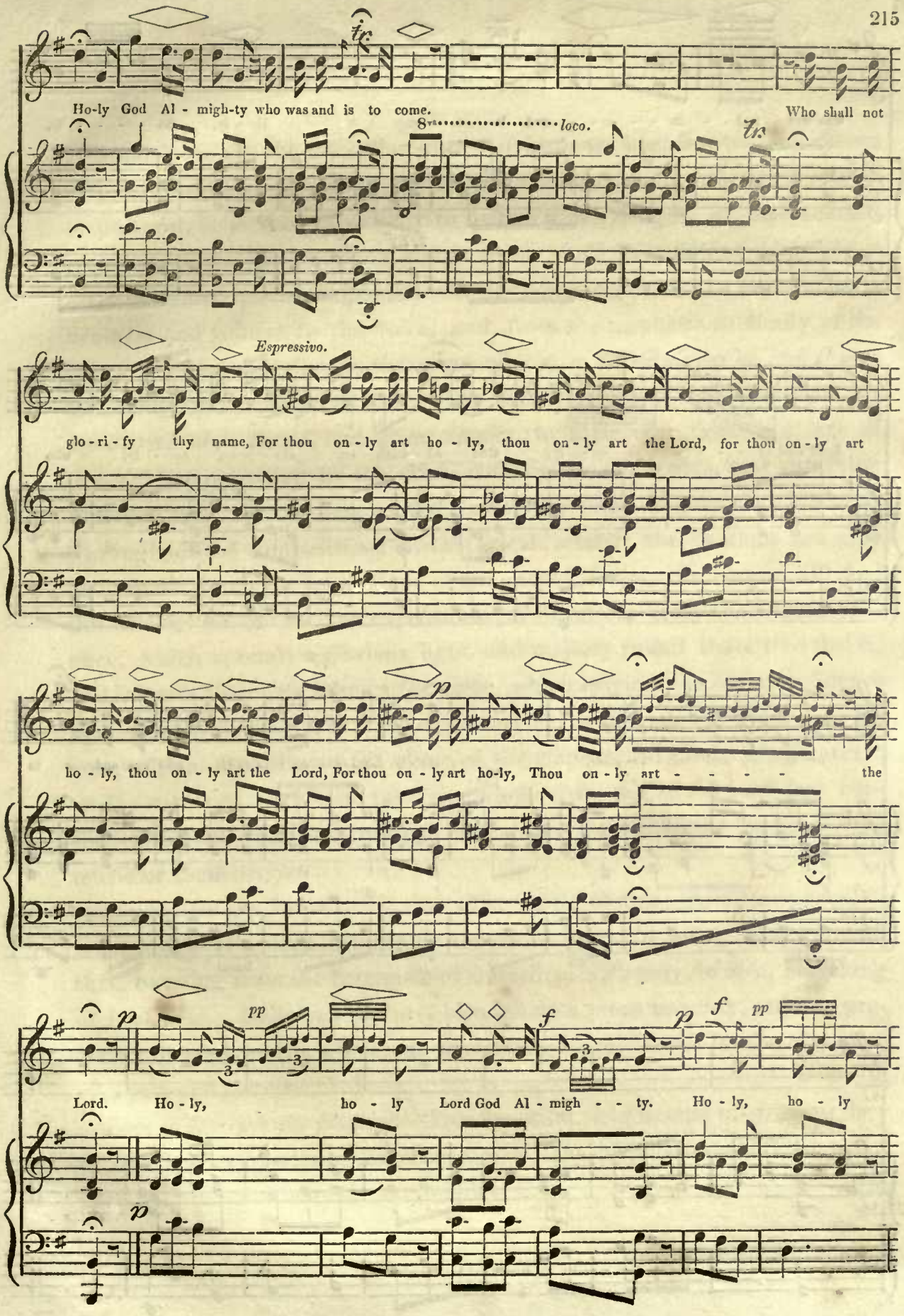
The preceding examples receive their colouring from the discrimination of the singer; but a still nicer task remains for him to execute, where the repetition of one word nineteen times, as in *Holy Lord God Almighty*, requires, that a variation should be given without departing from its devotional character. It is there, that the singer of *mind* excels; for the soul chastens down the whole performance, and inspires him with the same power of feeling the just meaning of the words, which must have dwelt in the breast of the composer while writing the music.

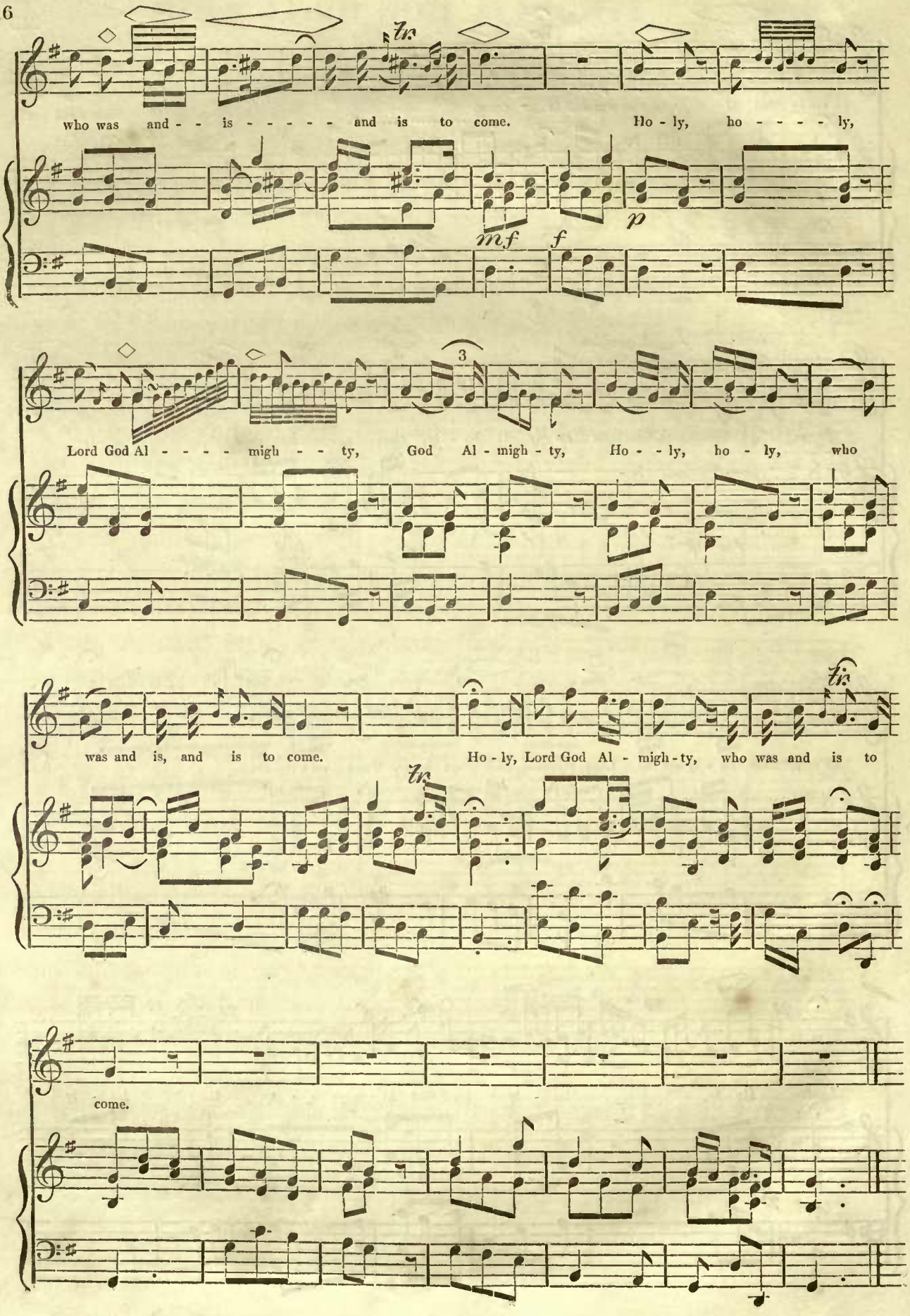
The first time of uttering the word *holy*, it should be sung with a degree of humble piety, which warms on a repetition into enthusiastic fervour; and, as the word is again and again repeated, the judgment of the singer should display itself by the variety of pious readings, which he is capable of giving.

HOLY LORD GOD ALMIGHTY.

HANDEL.


LARGO.
Ho-ly, ho-ly Lord God Al-migh-ty, Ho-ly, ho-ly, who was and-is-and is to
come. Ho-ly, ho-ly, Lord God Al-might-ty, God Al-migh-ty,
Ho--ly, ho---ly, who--was and is, and is to come.
cres.


Ho-ly God Al - migh-ty who was and is to come.
Who shall not
8va
loco.
tr.
Espressivo.
glo - ri - fy thy name, For thou on - ly art ho - ly, thou on - ly art the Lord, for thou on - ly art
ho - ly, thou on - ly art the Lord, For thou on - ly art ho-ly, Thou on - ly art - - - - the
Lord. Ho - ly, ho - ly Lord God Al - migh - - ty. Ho - ly, ho - ly
p
pp
f

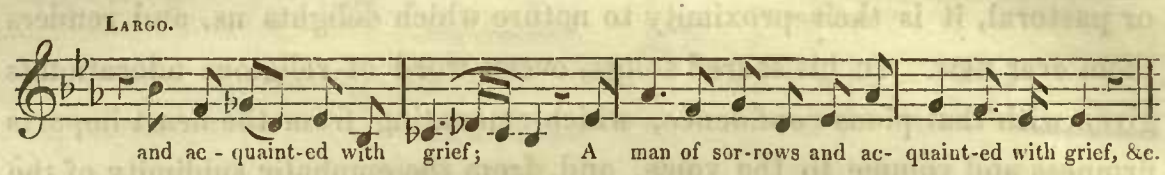

who was and - - is - - - - - and is to come. Ho - ly, ho - - - - ly,
mf
f
p
Lord God Al - - - - - migh - - ty, God Al - migh - ty, Ho - - ly, ho - ly, who
was and is, and is to come. Ho - ly, Lord God Al - migh - ty, who was and is to
come.

Handel, rich in the versatile powers of his own imagination, has chosen originality for his guide in all his works; whether grand, pathetic, amatory, or pastoral, it is their proximity to nature which delights us, and renders them ever new. In his sacred songs, every word of religious adoration is given with that pious confidence, which emanating from the heart imparts firmness and volume to the voice, and, from the emphatic sublimity of the music, carries conviction to those around; as in *Rejoice greatly*, and *O thou that tellest glad tidings to Zion*. The softer strains of humbler piety, as *Lord, remember David*, and *Pious Orgies*, in their very falterings, are as grateful incense rising to the skies, stealing on our senses, and absorbing them in holy visions beyond the power of mortal eloquence to portray. Throughout the compositions of this great master, the passions are ably delineated: in all the gradations of his sacred songs, the singer will find full latitude for the various expressions of devotion, from that steady reliance, which spreads a glorious light and majesty round those who feel it, and imparts that firm tone to the voice, which inspires the same confidence in those who listen. But it is not to any particular word or passage in his compositions that singers can cling, as the clap-trap to catch their hearers; on the contrary, they must take the whole character of the song into consideration, and study it carefully, before they can either do justice to the music or themselves.

I know that my Redeemer liveth.—The music of this sublime composition is expressive of a mind inspired by the surest hope of a future state; a mind that, bursting from the trammels of mortality, is already, in idea, partaking of beatitude. Religious rapture, blended with pious humility, must be preserved throughout the whole, as expressive of confidence in the clemency of a just and merciful God.

Love in her eyes sits playing.—This beautiful song admits of great variety of amatory expression. Its character is that of impassioned admiration, partaking more of *mind* than sensuality.

He was despised.—The predominant characteristics of this piece are grief and pity.*



Ye sacred Priests—This fine recitative is descriptive of one who is determined to suffer with magnanimity; one who, having subdued the natural love of existence, calls with firmness on those who are to free her from her mortal prison. The air of *Brighter scenes I seek above*, which follows, partakes nearly of the same expression; except that the tone of command is mellowed into softer feelings at the prospect of happiness, that awaits her in "The realms of peace and love."

O Thou that tellest good tidings to Sion.—The very accompaniment of this highly-animated song is sufficient to inspire the singer with energy. The happiness arising from imparting "good tidings" casts a light of religious joy throughout.

To enumerate all the characteristics of Handel's songs, would require a work of larger extent than the present: for taking them in the aggregate, like a gallery of choice pictures, we turn from one to become more enamoured of the succeeding, until, dazzled by such an assemblage of perfection, we scarcely know to which to give a preference.

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* Mr. Shield, in his excellent "Introduction to Harmony," p. 55, speaking of the theory in the following passage, says, "This discord, $\left(\frac{6}{4\ 2}\right)$ when properly introduced, seems to be in unison with the passions of sorrow; for it renders the following strain so uncommonly pathetic, that foreigners need not a translation of the words to inform them that the notes are the tones of a broken heart, and that the composer must have writtem them with his tears."

"I have heard it related," continues this author, "that when Handel's servant used to bring him his chocolate in a morning, he often stood in silent astonishment (until it was cold,) to see his master's tears mixing with the ink, as he penned his divine notes; which are, surely, as much the picture of a sublime mind as Milton's words."

This great master, while taking nature for his guide, has no doubt concluded, that those who perform his works would do the same; for which reason his music has been pronounced heavy by many, who are incapable of comprehending the various feelings elicited by it. All are not equally endowed with that aptitude of mind, which qualifies them to identify the thoughts of others with their own, or really to evince a love of music sufficiently strong to give effect where feeling, unaided by the more showy blandishments of execution, is required.

It is not, therefore, likely that such singers would or could mechanically assume feelings, to which their hearts are strangers. We do not expect a misanthrope to sing with the real warmth of affection on friendship; a traitor with enthusiasm on loyalty; a coward with animated expression on bravery; nor to hear an atheist chanting sacred music with proper sensations of devotion. But they, who sympathize in the distresses or joys of others, if their minds be employed with the voice, must imperceptibly penetrate into the sentiments of both poet and composer, and will never fail to enter into the true spirit of whatever may be the subject. The only difficulty that can arise will be that of knowing where to encourage or where to check the flow of natural feeling; for, to give effect in one particular part of a song, it is often necessary to seem rather indifferent in the expression of another. Thus at times it becomes a virtue to suppress, at other times to encourage feeling.

False expression (an error into which many fall) is infinitely worse than no expression at all: it renders the most beautiful and pathetic airs ludicrous. I have heard singers, from this affected sensibility, labour as if suffering under the effects of ipecacuanha; and others "tear a passion to tatters, to very rags," without considering the various expressions of which one word will admit. I was forcibly struck by this want of tact in a singer of *public eminence*, who attempted the song "*Sweet Passion;*" for, when she uttered the latter word, it came forth with such a "thundering peal," that it was

any *passion* you please, save that of love; and as every repetition increased in loudness, I was nearly tempted to withdraw, lest, worked up to a certain pitch of enthusiasm, the lady might exhibit other symptoms of *passion*, of a still more *forcible nature*.

In singing, we often meet with the passion of love, the passion of grief, and the passion of anger;—yet surely nothing can differ more widely than the expression that should be given to each. It is not the word itself, but the sentence, which conveys the import, that should direct the judgment of the singer; though it is a singular fact, that many, who are guided by good sense in reading or reciting, the instant they begin to sing, seem to lose all idea, that the poet is of any consideration. They will attach great sentiment to "little birds," "drooping flowers," "piercing thorns," &c.; while "breaking hearts" are passed by as objects of minor consequence: and though it must be allowed that a tolerably sized thorn sticking in one's finger is no joke, yet, according to the common course of things, it ought to yield to a "breaking heart," as being, of the two, an evil of far greater magnitude.

I once heard a gentleman on the stage, who is now no more, sing in an effeminate pathetic tone of voice, "*He was famed for deeds of arms*," and then suddenly bursting into boisterous loudness vociferate, "*She a maid of envied charms.*" The expression of the first line was no prototype of the warrior's bravery, or at least, its fire did not warm the breast of his narrator. The second reminded me of the knight of La Mancha, who, inflamed by the imaginary charms of his Dulcinea, bursts into enthusiastic rhapsodies on her supposed beauties. It was quixotically quizzical; expression turned lunatic; a giving of new readings, so original in their effect, that I should advise all who attempt them, to explain their meaning before they commence. But, however, as loudness possesses more attraction with the *higher class* of audience, than taste, the gentleman was *encored*; though, in all proba-

bility, some were even *above* doubting the ability of this novel essayist in vocal skill.*

The importance of this chapter to the singer will be obvious from the following considerations. Music, being both an art and science, must depend upon expression; for the connexion between it and language proves it to be natural to man. Hence we with facility pass from the accents of speaking to diatonic sounds, and in infants often find a natural melody, which their early age demonstrates not to have been *acquired.*† Now, music having occasionally been defined to be an arrangement of sounds in proportions, which result from consonance, it is clear, that it must inherently demand expression. But, the knowledge of this proportion of sounds constitutes THE SCIENCE: and this is that, which the ancients called harmonical music or μελοποιήϊα—in contradistinction to rhythmical or ῥυθμοποιήϊα, which regarded sounds, in reference to time and quantity.

We are in the dark respecting the origin of music, as a science subject to given rules: nor will fable greatly assist us. Kircher retraces it to the Ægyptians long before its adoption by the Greeks: but it must at or nearly at the same time have been practised in India, Persia, China, and in Babylon. *Natural* music, however, as we have shown, must have been coeval with the human race; for man is not only a vocal, but a *musical* animal,‡ and

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* Antigenidas was so fully persuaded of the coarse taste of the multitude, that, hearing at a distance a violent burst of applause bestowed upon a flute-player, he exclaimed, "There must be something very bad in that man's performance, or these people would not be so lavish of their approbation."

Ælian, Lib. 2, chap. vi., speaks of Hippomachus, who was so much incensed at the shout of the multitude who witnessed the wrestling of his pupil, that Hippomachus struck him with a wand, saying, "You did amiss, and not as you ought—it should have been done better: for if you had been correct, these men would not have applauded you."

Euripides, the poet, one day at a rehearsal instructing the chorus in a part that was set to a serious air, one of the company unexpectedly laughed. "Sir," said Euripides, "unless you were very stupid and insensible, you could not laugh, while I sing in the grave Mixolydian mood!"

† Cf. Pantologia. ‡ Pantologia.

ornithologists have likewise remarked, that birds acquire *the perfection* of their notes, by exertion and attention to the lessons of their parents or instructors, although they would *naturally* have broken out into song which might have been perhaps less distinct. That the origin of *regulated* music is unknown, appears from the ancients resorting to the fable of Mercury, or Hermes Trismegistus, discovering the Lyre,* by distending strings on the shell of a Tortoise: this would be sufficient for some lovers of Hindù Antiquities to determine the date at the *Kurmavatara*, or immediately after the flood, and Kircher commonly proceeds on not much more stable authority.†

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* See a preceding quotation from Horace.

† Some give three, others four strings to Mercury's lyre. The Pantologia says, "It is allowed, that its two extremes produce an octave, and that the two intermediate strings divide it by a fourth on each side, with a tone in the midst, in the following manner:—

Ut	. . .	Trite diezeúgmenon,
Sol	. . .	Lichanos méson,
Fa	. . .	Parhypate méson,
Ut	. . .	Parhypate hy'paton."

Boëtius calls this the Tetrachord of Mercury: Chorebus added a fifth string, Hyagnis a sixth, Terpander a seventh, to equal the number of the Planets, and Lycaon furnished it with its eighth string. Pliny gives a different account, attributing the eighth to Simonides, and a ninth to Timotheus. Nicomachus gives another varying narrative, in which he assigns the tenth to Hysteus. Again, Pherecrates at once gives twelve strings to the Cithara of Menalippides, and as many to that of Timotheus. But solid objections, which more properly belong to a History of the Science of Music, have been brought against all their traditions. See Boëtius, Aristides Quintilianus and Meibomius de re Musicâ—also, the work of Sir John Hawkins. Pythagoras having been the discoverer of the Monochord, who thought that the earth and seven planets resembled a musical diapason, and thus gave the first notion of "The Music of the Spheres," I may be allowed to refer my readers to Cicero's Somnium Scipionis, to the observations on numbers by his commentator Macrobius, and to Montucla's History of Mathematics. But the best Greek work on Harmony is that of Nicomachus, the Gerasenian, who lived A. C. 60; but I would not omit an advice to consult Plutarch's Symposiaca, for exceedingly valuable information on this subject.

Yet do we know how ancient instruments were tuned and handled? We severely criticise the rudiments of the art without knowing *its practice* at the time. Are we confident of the correctness of those descriptions, which time has spared to us? or that the authors, as musicians, understood their subject? There may have been

We may account oratory, the twin-sister of music :—in both, expression holds the same inalienable sway. Like the Lyre, it is ascribed to Mercury, and fabled to have been first cultivated by the Ægyptians. Its division into invention, disposition, elocution and pronunciation has perhaps no strong accordance with our parallel. But Quinctilian rightly says, that whilst we derive the faculty of speech from nature, we derive rhetoric from observation, which exactly coincides with our preceding remarks; and is presumed, that oratory existed among the Greeks in the time of Pitheus, the uncle of Theseus, just before the Trojan war, at which time, Cicero, who must have known its assumed antiquity, supposed it to have been in full vigour. But from hence, until 500 years after the burning of Troy, we know nothing of it—*i. e.* until the time of Empedocles.

Sciolists among them, as now among us :—On what *sure* foundation then shall we build an argument respecting antiquity? We cannot believe *the fables* about Orpheus and Amphion *literally*, but can we deny that such men existed, and that they were great masters of their art? Horace certainly tells the truth in asserting, that, by music, savages were allured from their brutal lives and gradually civilized. Would not such an event therefore in mythological language, be converted into the actual fable, with which we are familiar?

Ancient music was certainly guided by the observation of "determined and regular quantities in ancient poetry, which preserved and regulated the proportion of sounds" (as the authors of the Pantologia say), and this criticism falls immediately within the scope of our chapter. But of the musical notation now in use, Guy d'Arezzo, commonly called Guido Aretinus, was the inventor. He improved the old scale by changing tetrachords to hexachords, and by more accurately discovering the position of the semitones. On this subject I must now only refer my readers to a succeeding chapter, "*On the Origin of the Scale.*"—*Rhythmus, Notes,* &c. &c.

It only remains in this long note to say, that the authors who wrote on music were Lasus, whose work is lost with many others—Aristoxenus, the disciple of Aristotle, and leader of a sect in music, Euclid of Alexandria, Aristides Quintilianus, Olyphus, Guadentius, Nicomachus, and Bacchius, of whose works Marcus Meibomius has given to us a beautiful edition! We may add, Plutarch, Ptolemy the mathematician, and Manuel Pyramius. Among the Latins we notice Boëtius, Marrianus, Cassiodorus, and St. Augustine. Among the moderns, Zarlino, Salinas, Valgulio, Galileo Doni, Kircher, Mersenne, Pasian, Perrault, Wallis, Descartes, Holden, Mengoli, Malcolm, Baretti, Vallotti, Marcus Meibomius, Christopher Simpson, Tartini, Rameau, D'Alembert, Rousseau, Dr. Smith, Stillingfleet, Dr. Pepush, Lord Abercorn, Avison, Sir John Hawkins, Sir William Temple, Dr. Burney, Gunn, Kollmann, Maxwell, Shield, Dr. Callcott, Dr. Busby, and others in Germany of still more modern date.

To the Greeks from the beautiful structure and roundness of their language,

("Graiis dedit ore rotundo
Musa loqui.")

Oratory was almost indigenous: but at Rome it was of slower growth; nor can this be surprising, since A. U. 592, a senatûs consultum was passed to exclude all orators and rhetoricians from Rome. Yet quick was the reaction, when the Athenian orators Carneades, Critolaus, and Diogenes visited Rome, as Embassadors. And the feeling became gradually improved, until the mighty Cicero (orator summus, qui vir et quantus!) burst upon the senate in the fullest tide of mortal oratory—the first, the greatest, the unequalled of rhetoricians in the empire.

Nor was M. Cato, the censor, an indifferent orator, much less Mark Antony, whom our Shakespeare has almost defied in his Julius Cæsar. Of Cornificius, praised by Quinctilian, we know too little.

In oratory the requisition of accurate pronunciation, management of the voice, and appropriate gesture were particulars, which completely identified this subject with that now under discussion.

Hence, considering oratory as a science congener to music, as far as *expression* goes, we shall apply the one to the other.

Cicero de Oratore attributes to philosophy all the arts (but it is φιλοσοφία in the wide sense accepted by the Greeks), among which, in a following sentence, he includes music. His definition of the elegant man, *who in a more wonderful and magnificent manner can amplify and adorn what he pleases, and contain in his mind and memory all the fountains of all the things which belong to oratory*,* is most critically and scrupulously true, with respect to vocal and instrumental music. But how can this be effected without expression?

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* "Qui mirabilius et magnificentius augere posset atque ornare, quæ vellet, omnesque omnium rerum quæ ad dicendum pertinerent, fontes animo ac memoriâ contineret."

respecting the improvement of which he says, *Nor am I ignorant that things, which may be good, may be made better by learning; and that those, which are not the best, may in some way, nevertheless, be sharpened and corrected.** But, that I may not appear desirous of multiplying passages from one author, I would simply observe, that among his canons of oratory, it is requisites that the oration be "juncta, cohærens, æquabiliter fluens," *joined, coherent, smooth and equably flowing*—that it must be tenera et flexibilis—*tender and flexible*, with many other criteria, which prove rhetoric, in his opinion, to have been founded on expression. Hence, by parity of reasoning, he enumerates music under *philosophia*, and under those liberal arts, of which Eleus Hippias, at the Olympic Games, boasted himself to have been a proficient, mentioning music as a science so directed by rules, as to be called acerrima norma.

Quinctilian affirms, that increment *(incrementum)* is often necessary to the force of expression, which he proves by a well-known instance from Cicero,† *It is a crime to bind a Roman citizen—wickedness to scourge him—almost parricide to kill him;—but what can I say of crucifying him?* Here the one degree arises to the other in a beautiful climax, just in the same way as expression should arise in musical intensity. He gives another instance from Cicero against Catiline:‡ *By Hercules! if my servants feared me in the same manner as your fellow-citizens all fear you, I should think myself bound to leave my house.* Can we not easily apply this rhetorical rule to music?

But expression, of whatever nature it is, must be consistent with its sub-

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* "Neque enim ignoro et quæ bona sint fieri meliora posse doctrinâ, et quæ non optima aliquo modo acui tamen et corrigi posse."

† Facinus est vincere civem Romanum; scelus verberare; prope Parricidium necare: quid dicam in crucem tollere?

‡ Servi, mehercle mei si me isto pacto metuerent, ut te metuunt omnes cives tui, domum meam relinquendam putarem.

ject: pathetic expression must not be admixed with majestic;* it must be uniform in every part to which it is applied. It must not be too diffuse, nor sufficiently concise to become obscure.† That, which is suited to a serious matter, will be incongruous to a comic one:‡ nor must it at any time degenerate to bombast. It must, according to the subject, draw along with it the minds of the auditors,§ and the countenance should accord with the expression.‖ Every thing misapplied in it will become a deformity, but the whole, well applied, the perfection of beauty.

These simple rules agree well with Aristotle, and all who have written upon the subject:—Springing from nature, they are applicable to every thing, in which expression is a necessary ingredient. As Cicero says, *acumen* itself must be polished by *art*;* and Demosthenes, who continually talked of δεινότης ἡ ἐν τοῖς λόγοις, was scrupulously observant of it.

But language itself contains an innate expression, which must demand a correspondent enunciation. There are passages, which convey in the mere reading, the full force of my argument,—passages, which it would be imagined, no one *could* tamely recite or sing. Who can peruse that magnificent introduction of the Spirit in Job, which Sir William Jones so highly lauds, or the simple narrative of the production of light,† or the foundations of the earth discovered and laid bare at God's rebuke,—or the Psalmist, by a strongly poetical figure supporting its shaken pillars,—or God thundering from Sinai in the awful *epiphonema* of Divine Majesty, attended by earthquakes and by lightning, the trumpet's shrill clangor dying

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* Non ut placidis coëant immitia; non ut
Serpentes avibus geminentur, tigribus agni.—Hor. Ars. Poet, 12, 13.

† Brevis esse laboro, obscurus fio. Idm. ‡ Versibus exponi tragicis res comica non vult. Idm.

§ Et quocunque volent, animum auditoris agunto. Idm. ‖ Vultum verba deceut. Idm.

* Habuit à naturâ genus quoddam acuminis, quod etiam arte limaverat.

† יהי אור ויהי אור which Longinus cites as the hyparxis of the sublime, calling emphatically the Jewish Lawgiver, οὐκ ὁτύχωνὰνὴρ *not an every-day man.*

down to a soft sound and nature's witnesses of the present Deity,—or the earth reeling to and fro like a מלונה * in terror at the Omnipotent's approach,—without feeling the sublime grandeur of every figure,—without intuitively and almost inspiredly giving to each *its proper expression?* Thus, the sublimer parts of language contain in themselves their own expression: but how much more can this be affirmed of music? For, who can avoid following the natural norm of expressing the stirring Hallelujah chorus, the fugue in "Worthy is the Lamb," or the terrifically-splendid burst in Haydn's Creation, which celebrates the appearance of light? In each the rule is the same, viz.: that they stir up the loftier sensations of the mind, and accompany them with the reason.

We may affirm this, though in a less exalted degree, of profane productions. How many glorious passages are in Homer, Pindar, Æschylus, Euripides and Sophocles?—how many even in the pastoral poets?—how many in Virgil, Ovid, Horace, Lucan, and others? which bear along the reader with them and force him *sive volentem sive nolentem*, into an expression, which emphatically rises or soberly falls, as the subject dictates? In a minor degree† the Homeric compounds, and those in the Mahábhárata often produce such an effect. Who can read the verses in honor of Harmodius and Aristogiton after the death of the tyrant Hipparchus?‡ who that

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* This word seems to be best explained by the Arabic. It alludes to those pendent domiciles which some Asiatic tribes swing between trees, which are accordingly rocked by the wind.—See the Kámus in *voice* لين.

† *νεφεληγέρετα—γαιάοχος—πολύτλας*, &c. to which let Hesiods *ὑψιβρεμέτης* &c. be added.

‡ *ἐν μύρτου κλάδι τὸ ξιφὸς φορήσω*
Among sublime productions we could notice Pindar's,
ἃ δὲ φοινικόκροκον
ζώναν ὑποζηκαμένη
κάλπιδα τ'ἀργυρεαν
λόχμας ὑπὸ κυανέας
ἔτικτε θεόφρονα κούρην,
with which must be enjoined the still more brilliant,
ἃ δ' ἀνοροῦσ'
ἀλάλαξεν ὑπερμακεῖ βοᾷ.
ΟΥΡΑΝΟΣ δ' *ἔφριξέ νιν καὶ* ΓΑΙΑ ΜΑΤΗΡ.
The Sublime can scarcely exceed this marvellous height.

sublime ode, beginning Ἀρέτα πολύμοχθε, in which the devoted valor and Glory of the Sons of Greece, and the Might of Hercules, and the Sons of Leda are sung,—without being, as it were, so incorporated with the matter, as to pour out in expression the real feeling of that incorporation? who also can read the Lamiat'ul Ajam (لامية العجم) by Al Tograi, of which Pococke has given to us a magnificent translation in the Latin language, without feeling a sublime thrilling, as it were, through all his nerves, like the mighty action on them by the double diapason of a powerful organ in a vaulted building? who can avoid an acknowledgment of the high perfection of the poetic art, which could produce a poem so stupendously lofty, fettered as *this* poem is, by metrical rules, and the (perhaps absurd) necessity of every distich terminating in ل. The same observation is valid concerning every Diwàn (ديوان) few of which are wanting in grandeur or in pathos: yet the peculiarity of their construction exacts from the writer, that there should be a certain number of ghazals or odes, in which, every distich or بيت must terminate in an alphabetical letter, that is to say, the distichs of certain odes must end in ا, and so consecutively, till each letter of the alphabet shall have its proper proportion of ghazals. The difficulty of this construction being necessarily great and trying to the ingenuity of the poet, it is evident, that no Diwàn could have found admirers, unless the verses inherently contained an appropriate expression. Who likewise can read the Moallakat?—who the verses scattered through the adventures of Antar, of which Terrick Hamilton has afforded to us a partial translation, without yielding his assent to this most evident proposition? But it is a curious fact, that the sublimer parts of the poets of most countries bear a certain degree of approximation to each other, that is, if we make a just allowance for national peculiarities, and consequently for national metaphors: thus Ferdausi will "*hide his head among the stars*," like Virgil's

"Ingrediturque solo, et caput inter nubila condit,"

to whom Homer and Horace have their parallels. These and the like hyper-

boles must have *primarily* arisen from conceptions of nature distorted by the idea, that every thing, which surpassed nature, could only be adequately pourtrayed in poetic imagery by depicting it in a manner absolutely præternatural: thus the Hindù Gods, like Briareus in Homer, are represented with a multiplicity of members—a clumsy description of superior power, but one, which incontrovertibly verifies my criticism. This view establishes my point: for such effects could not have resulted from such a cause, unless expression had forcibly operated towards their production: much less, could such a fettered and restricted poem, as that of Tograi or such a series as the Diwàn ever have proceeded beyond puerility, or could it have strided over common-place-matter into actual and highly wrought sublimity, had not the words, the verses and the ideas inseparably contained their own emphatic expression, which breathed the talented authors' mighty souls into their readers, and initiated them at sight into the brilliant workings of their imaginative minds. This critique with but few exceptions will be found true with all works of this class, and justifies the old adage, "naturam sequere."

Nor is sublimity wanting to pastoral poetry, which is even still more peculiarly dependent on expression. Take the שיר השירים of Solomon as an instance:—what will it be without expression?* To this song there are many counterparts in Hindù and even in Hindustàni, in Arabian and Persian poetry, and *in all* the same critical rule may be remarked. The songs of Jayádéva (जयादेव) translated by Sir William Jones will bear so close a comparison to it, as even to become convincing to the English reader: what must they then have been in expression, when sung and played upon the Vina (वीन)? The Mahratta odes also translated by Broughton

* Is not the necessary *expression* included under the LEPOS, on which authors on composition insist? and may not a Bombastic stile, devoid of it, be ranked among the "Ampullæ et sesquipedalia verba," which Horace has felicitously ridiculed?

the Malay Sayers and Pantoons, each in its ratio, add force to the argument, on which I have insisted. Many of these translated by the late Dr. Leyden may be seen in the Asiatic researches and *in all* their sublimity rests on their extremely beautiful simplicity. Marsden has added some few more in his Malay Grammar; that they belong to the Chinese School, to which our present strictures may as forcibly be applied, the reader may judge from the translations of that singular system of hieroglyphics already before the public. Now if to the effect and force of all these various specimens, and if to all specimens, whether poetic or prosaic, expression be absolutely and indispensably requisite and if *without it*, language, however well clothed in elegant diction, will nevertheless be jejune and vapid, how much more will this be the case, with respect to music? how much more will the singer and performer require it to give full emphasis and beauty to their attempts? Again, who can peruse Sappho (scanty as her remains are) not vainly asserting, that her voice brought Venus down in her golden car from Heaven—who the tenderer parts of Euripides and Sophocles and the touching verses in the Greek Anthology, without duly changing his expression from the lofty to the tender, without breathing that feeling and that intensity of soul, of which the gifted writers were participants? Such an one feels himself, whether in letters or in music, identified with his author. For example, can we in another ode read of the Goddess of Love descending with a smile on her immortal face, to enquire into Sappho's sufferings and the cause of her invocation, without the imaginary scene rising before us, and without feeling ourselves compelled to do justice to it?

Among the proofs of expression being innate in language, or of sounds being sometimes capable of description by words, peculiarly arranged, the following may be cited from Homer,

Βῆδ' ἀκέων παρὰ θῖνα πολυφλοισβοῖο θαλάσσης,

in which the roaring of the sea, and the silent melancholy walk of Chryses,

the Priest of Apollo, along its shore are depicted, as in a tableau vivant. Just so, the twang of Apollo's silver bow is almost heard in the following verse,

δείνη δὲ κλάγγη γένετ' ἀργυρεοῖο βιοῖο,

in the same way, as the rebounding roll of the stone of Sisyphus breaks in its thundering descent with repeated crashes on the reader's ears in this

αὐτις ἔπειτα πέδονδε κυλίνδετο λάας ἀναίδης.

In Virgil also the hurry of an assault, the handing of weapons, and the very scaling of the walls may be well imagined from

Ferte citi ferrum, date tela, scandite muros

or the thundering gallop of cavalry raising the dust over the plain from

Quadrupedante putrem sonitu quatit ungula campum.

Nor are examples wanting of this application of language to a delineation of the operations of the mind in Theocritus, e. g.

ὡς ἴδεν, ὡς ἐμάνη, ὡς ἐς βαθὺν ἄλλετ' ἔρωτα,

in which the transition from first sight to unconquerable love is more forcibly contained, than it could have been in any periphrasis, however lengthened; the feeling or sorrow from disappointed love is likewise touchingly imparted to us by the same poet, in this line,—

Ὦ Κύκλωψ, Κύκλωψ, ποᾶ τὰς φρένας ἐκπεποτάσαι;

which Virgil has happily turned

O Corydon, Corydon, quæ te dementia cepit?

I may perhaps be allowed to add, as no trivial proof of a *certain* analogy existing between poetry and music, some passages in the ancient poets, in which, for the sake of *emphatical expression*, the ordinary rules of prosody are violated: e. g.

An *qui* amant, ipsi sibi somnia fingunt?

where the *qui* is not elided, that intensity may be added to the question; and

Semivir occubu*it* in letifero Eveno,

Where the *t* is produced the *o* is not cut off, and the fifth foot is rendered a *spondee* instead of a *dactyl*, that solemnity may be added to this brief description of the Centaur's death:—also,

Ig*nis* Iliacas domos. Hor.
Perrup*it* Acheronta Herculeus labor. Hor.

In the first the *is* is produced to give full emphasis to the destruction of Troy, and in the second the same occurs to *it*, that by the violation of the natural rules of quantity, the preternatural exertions of the Herculean labor may be appropriately described. These instances, however, which might be multipled to tediousness, abundantly prove my point.

Nor should we here omit the beautiful verses of the poët Moschus on Bion's death and interment,—

αἰ, αἰ, ταὶ μαλάκαι ἐπὰν κατὰ κᾶπον ὄλῶνται,
ἢ τὰ χλώρα σέλινα, τὸ τ' ἐυθαλὲς οὖλον ἄνηθον,
ὕστερον αὖ ζώοντι, καὶ εἰς ἔτος ἄλλο φύοντι·
ἀμεῖς δ' οἱ μεγάλοι, καὶ κάρτεροι, ἢ σόφοι ἄνδρες,
ὅπποτε πρωτὰ θάνωμες, ἀνάκοοι ἐν χθονι κοίλᾳ
εὕδομες εὐ μαλα μάκρον, ἀτέρμονα, νήγρετον, ὕπνον·
καὶ σὺ μὲν ἐν σιγᾷ πεπυκάσμενος ἔσσεαι ἐν γᾷ.

than which language can scarcely show a more affecting instance of mourn-

ful expression. For can any thing be more beautifully expressive than this picture of flowers and herbs perishing in the garden, and again coming to life and decorating another year with their bloom and fragrance,—contrasted with the great, the glorious, the mighty and wise of the earth descending silently to the grave and sleeping in it the long, the interminable, and not to be resuscitated sleep? And what can be more speaking to the soul than the âpostrophè to Bion, at the last verse !*

And thou shalt in silence be enshrouded in the earth?

Can expression require a higher acmè?

But philologers have discovered in every tongue terms which are purely imitative—which are, if I may use a term scarcely philosophical, pictures of natural sounds. These are more frequent in the oriental classes, but also occur in every other. Among these we may rank the description of the bleating of a sheep by Aristophanes,—

ὁ, δ' ὥσπερ πρόβατον, βῆ, βῆ, λέγων βάδιζει,

and the hooting of an owl by Plautus,—

Vin' afferri noctuam,
Quæ *tu, tu,* usque dicat tibi?

To proceed further in this branch of my discussion, would, however, be but a recapitulation of preceding remarks: therefore my readers must revert for additional information to my chapter on sound.

In like manner who can stray from the rule of correctness in reciting from Virgil

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* Some such notions, as the antecedent, must have entered into the mind of the author of the old Spanish ballad, whence this is extracted,—

" Letras hay, que declaran
El lenguage del sol:
Letras hay, que durarán
Escritas en el polvo postrimero,"

which reminds us of Pindar's divine idea,—

κόνις οὐ κατάκρυπτε
συγγόνων κέδναν χάριν·

Purpureus veluti cum flos succisus aratro
Languescit moriens, lassove papavera collo
Demisere caput, pluviâ cum forte gravantur.

or,

Manibus date lilia plenis;
Purpureos spargam flores, animamque Nepotis
His saltem accumulem donis, et fungar inani
Munere,

in its connexion with

Tu Marcellus eris?

Are not the magnificent ideas self-calculated to dictate the expression?

But our assertion is still further proved by the epigrammatic style, whether we regard the *polite* or *satirical* Epigram. For every one of these, from the *point* and the nature of the construction, would become flat and insipid, unless life were infused into them by expression. In the one style let us select

Ὄμματ' ἔχεις Ἥρης, Μελίτη, τὰς χειρας Ἀθήνης,
τοὺς μάζους Πάφίης, τὰ σφύρα τῆς Θέτιδος·
Εὐδαίμων ὁ βλέπων σε· τρισολβιος ὅστις ἄκουει·
Ἡμίθεος δ' ὁ φιλῶν· Ἀθάνατος δ' ὁ γάμων.

in the other, one of more modern date by Etienne Jodelle on the French Astrologer Nostradamus,

Nostra damus, cum *falsa* damus, nam *fallere nostrum* est,
Et cum *falsa damus*, nil nisi *nostra damus*.*

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* It may not be thought amiss to compare with this Epigram the following Persian *jeu d'esprit*, the *paronomastic* force of which would be lost in a translation,

روي ما سوي تست از همه رو
سوي ما روي تست ازهمه سو

What would either of these be *without expression?**

But, the epigrammatic style is not always so dependent on paronomasia, as in the example in the note and others, which may be added to it: it is as frequently a play on ideas, of which the subjoined epigram by Martial on Lucan, is not an inappropriate instance.

Sunt quidam, qui me dicunt non *esse Poetam*,
Sed, qui me vendit, Bibliopola putat.

In all these the Canon respecting *expression* remains unaltered. Without *expression*, paronomastic sallies must be in a great measure deadened, when they are recited; and it will require no difficult exertion of the fancy to imagine the gestures and flexions of the voice in the repeater of them. Thus, one, contained in the speech of Damayantya in the Mahàb'hàrata, as quoted by that splendid oriental scholar Dr. Wait, in which there is one continual play on the word *Asoka*,

यथाविशोका गच्छेयमशोकनग तत् कुरू ।
मत्यनामा भवाशोक अशोकः शोकनाशनः ॥

Grant to me, O tree Asoka, to proceed free from sorrow;
Be true to thy name, O Asoka! for, Asoka is the extinguisher of Grief,

must have suggested the proper variations of voice required to produce the intended effect. Even in the Hebrew Bible examples may be found:—

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* The Northern Nations attribute so much expression to Odin, that they fabled his melodious airs to have made plains and mountains open and expand with delight, and the Ghosts leave their dreary caverns, and stand motionless before him,

See the Edda and Mallet's Preface.

e. g. in Gen. 27, 26, we read, חכי קרא שמו יעקב ויעקבני and in Ruth, 1, 20, אל תקראנה נעמי קראן לי מרא, which with others, that might be adduced, attest the prevalence of the custom. Among the Greek comœdians, it was very frequent:—as an instance, Sophocles in his Philoctetes, v. 917, in allusion to the name of Pyrrhus exclaims,

ὦ πῦρ σὺ καὶ πᾶν δεῖμα.

Exactly to the same effect is Horace's pun on the name of Asella,* which is as *polished* a specimen as may be adduced.

Asinæque paternum
Cognomen vertas in risum, et fabula fias.

Much of the same nature is the well-known play on the name Helen, ἑλενᾶς—ἑλανδρος,—ἑλέπτολις. We need only mention Ovid's celebrated ἀι ἀι, on the name of Ajax, or Αἴας, to direct the reader to a very striking instance of this custom. May we add to these the οὔτις in the Odyssey—in the scene between Polyphemus and Ulysses? How many more examples are there in Aristophanes! but I quote them not, lest I weary my reader and exhaust my subject.

The legend of Odin, also, quoted in my last note, is not without its weight of evidence in favor of these assertions. It indeed appears to be a counterpart to those of Orpheus, Amphion, and Apollo, and may not improbably bear the explanation, which Horace has given of the two former.†

Here, however, before I conclude the chapter, I would be allowed to corroborate some of my antecedent assertions. I have stated, that Music was a necessary part of ancient mysteries. Clemens Alexandrinus (Strom: vi. 4.) mentions the ᾠδὸς, accompanied by the musical symbols, as

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* l. i. Ep. 13. v. 8.

† Ars Poet: v. 391 to 399.—See the last note but one.

taking the first place in these processions, and Eumolpus, the son of Musæus, is elsewhere recorded to have conveyed the mysteries to Eleusis. Photius in his Bibliotheca and Eusebius in his Præparatio Evangelica detail many other curious particulars. Now, Philo Judæus speaking of ancient hymns, but more exclusively of the תהלים and שירים of the Hebrews, declares them to have been in *ῥύθμοις σεμνοτέροις*, which phrase clearly proves, that a peculiarly solemn *expression* was requisite to the performance of them. These hymns he again divides into *παρασπονδείοι παραβωμίοι— στασίμοι*—and *χορίκοι* all of which were accurately measured out *ἐν στροφαῖς πολυστρόφοις*, from which authenticated division the argument acquires a still stronger proof. It is also obvious, that *without due and musical expression* the *ἀντήχοι* and *ἀντιφώνοι* mentioned by him never could have been *properly* sung: and this style of music we have full reason likewise to refer to the mysteries. Of this *ἀμοιβᾶια ἀοιδὴ* we see repeated instances in the poetic parts of the Old Testament, which perfectly verify the words of Philo Judæus; many of them are enumerated by Bertholdt in his "Einleitung ins Alte Testament." These alternations of song generally terminated in choruses, which Ps. 26, 12, calls מקהלים, but Ps. 68, 27, in the feminine מקהלות; and this custom (of which we may form no inadequate idea from Virgil and Theocritus) was commonly adopted at sacred processions (הלך ברגש Ps. 55, 15,) and could not have been executed, without the most scrupulous attention to *expression*, as the mode of eliciting and effecting the feelings of the auditors, and giving full force to the conceptions of the writer. We may consequently conclude, that the rule, long afterwards given by Horace, was carefully observed on these occasions,

> Singula quæque locum teneant sortita decenter,
>
> A. P. v. 92.

The inspiration, which this style *must have* incited both in the singers and in-

strumental performers, *must* also *have* conduced to this end: it must have created great intensity of feeling, which could not have failed of its operation on the mode of performance. Hence pre-eminent singers or performers obtained among the Hebrews the honorable titles of חזנים and נביאים and Miriam was denominated a נביאה (Ex. 15. 20.) not because she was a *Prophetess*, but because she led the choir of Israëlitish women, and for the same reason, the title was ascribed to Deborah. The נביאים are therefore the *ἱεροψάλται* of Josephus. In proof of these remarks, we may adduce the extended sense of the Greek word *προφητεύειν*.

I have also made observations on Arabic poetry and the Diwâns of Persians, Turks, and Arabs, as well as on the rhythmical style (السَّجْع) of some of their prosaic authors. In these I have shown the *absolute* necessity of *expression*. The same may be asserted of the alliterative prosody of the Welsh, and may be applied to many Icelandic bards, whose Valkyriar, or Muses, evidently evince, that they fall within this general canon.

But ancient music originally belonged to one and the same school, though many have instituted claims to its invention. Thus, the Dorian, Phrygian, and other melodies which the Greeks have arrogated to themselves, are equally claimed by the Asiatics. Three of these the Persians ascribe to Barbud, calling the first of them آرایشِ خورشید.* Perhaps not very remote from this subject were the oracular trees at Dodona, and the Persian درختِ سخن گوی, since all oracles appear to have been delivered in some species of chant, and to have been indebted for the veneration, in which they were holden, to the correct emphasis and powerful expression, in which they were uttered. Hence the Sibyl was depicted.

> Non comptæ mansere comæ, sed pectus anhelans,
> Et rabie fera corda tument; majorque videri,
> Nec mortale sonans. VIRG. ÆN. 6.

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* See the native Lexica *in voce* لحن

To the East we may likewise refer the improvisatorial practice of Italy and other countries:—The بديهة مطارعة or extemporaneous verses cited by Hariri go far to demonstrate the fact, for the مُبْدِه or improvisatore of the East was equally esteemed with the bard of other lands. Of the influence and power of these men over their superiors and fellows, history is fraught with anecdote: but had they not relied on *expression*, would these hasty essays of genius have been so well, so obediently, and so universally received? Had Timotheus *any other* spell to excite conflicting passions in the breast of Alexander? or David *any other* to expel the evil spirit from Saul? That we must seek primitive music in the East is also evident from the καλλίχορος of the Eleusinian women, which was sung in appropriate tones, accompanied by a dance, round a well, a practice still observed by the Bedúins, and very analogous to the well-song of the Hebrews, mentioned in Num. vi. 21, 17.

The rules of expression cannot be more lucidly detailed than in the words of Horace (A. P. v. 104).

> Malè si mandata loquêris,
> Aut dormitabo, aut ridebo. Tristia mœstum
> Vultum verba decent; iratum, plena minarum:
> Ludentem, lasciva; severum, seria dictu,
> Format enim Natura *prius* nos *intus* ad omnem
> Fortunarum habitum:
>
> . . . . .
>
> . . . . .
>
> *Post*, effert animi motus *interprete lingua.*

A deficiency in this respect is, that which the poet calls "*Corpus sine pectore*," or, as we say, "*A body without a soul.*" Firdausi, in his

Shàhnàmeh, seems to allude to *expression*,* when he talks of various sorts of words being† driven out of the door [of the mouth]

(وزين در سخن چند گونه براند)

—at least to the modulation of the voice in enunciating them. We have demonstrated, likewise, that on *expression* the greatest orators were dependent for their fame, in fact, that it is the Perfection of Oratory and the inmost Soul of Music.

Hence I have, it is hoped, demonstrated my points of argument in this chapter ;—at all events, I would say,

Vive ; vale ! si quid novisti rectius istis,
Candidus imperti ; si non, his utere mecum.

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* I have compared the שיר השירים and the songs of Jayádéva, i. e. the Gita-Govinda, citing both, as instances of *innate expression*. To the parallel I would add some verses quoted by Dr. Wait in the Asiatic Journal, from the Arabian poet Amriolkais.

وفرع يزين المتن اسود فاحم
اثيث كقنو النخلة المتعثكل

The locks, which adorn her back, are black, yea, very black,—
Thick, like the boughs of the wide-spreading palmtree.

See Solomon's Song, ch. iv. i., vii. 8., v. ii.

وجيد كجيد الريم ليس بفاحش
اذا هي فصته ولا يمعل

Her neck is as the neck of the Gazelle, not devoid of beauty,
When she raises it up, nor is it destitute of ornaments.

See Solomon's Song, ch. iv. 5., vii. 3., viii. 14.

† Compare with this Homer's phrase,

ποῖον ἔπος φύγεν ἕρκος ὀδόντων;

CHAP. X.

ON THE COUNTENANCE AND GENERAL DEPORTMENT.

The grace of action—the adapted mien,
Faithful as nature to the varied scene;
Th' expressive glance, whose subtle moment draws
Entranc'd attention, and a mute applause;
Gesture that marks, with force and feeling fraught,
A sense in silence, and a will in thought.

Sheridan's Monody on Garrick's Death.

It is to be regretted that singers, both in public and private, attend so little to that most powerful letter of recommendation—the countenance; for many, who, in conversation, are agreeable and animated, no sooner begin to sing, than they resemble figures, whose mouths, pulled open at pleasure by a string, emit sounds which, though ever so mellifluous, lose their effect by issuing from such automaton-like organs. Others, on the contrary, in their desire to avoid the charge of insipidity, so painfully distort their features, that they render themselves objects of ridicule or pity. But Nature has given to each passion and sentiment its particular expression on the countenance as well as its proper tone and gesture.

The fable of Hyacinthus in Ovid's Metamorphoses may perhaps be elucidated by his expressive countenance; to this we may also refer that of Adonis, as narrated by Ovid, and celebrated in the Idyl of Bion. Jami, Nizàmi, and ot her PersianPoets, assign the same perfection to Joseph; whom

the former calls, "The choicest plant in the Garden of Jacob:" it is also said of Nadir Shàh, that his countenance invariably expressed the emotions of his mind. Accordingly, we remark, that Sculptors generally express in busts the characters of the persons by the lines or style of countenance, rightly judging this criterion to be the only safe directory of their art. The same is observable in Painters. It is also observable in the delineations of character, that poets rely on forcible and striking expression for the effect, which they intend to produce: and this is but a branch of expression of countenance—the only branch of which poetry is susceptible. In sculpture we cannot desire a stronger proof than the statue of the dying Gladiator:—the fixed determination, the unquenchable fire and yet resignation of his countenance:—his clenched purpose of soul not to show his mortal agonies, and his still darting glances of defiance, demonstrate what a mighty agent expression of countenance is in the development and portraiture of human feelings. This secret brought Phidias and Praxiteles to the summit of their profession: this immortalized Parrhasius, Apelles, and Zeuxis. And as we have observed, this was a poetic canon:—who can read a description of character from the pen of Homer, of Euripides, of Sophocles, of Virgil, or of Ovid?—who can witness Prometheus bound on Caucasus, the vulture feeding on his never-dying liver, the thunder and elementary crash raging around him through the wrath of Jove, and witness his unconquerable soul, or hear his daring prophecy of the Tyrant's approaching downfall, as depicted by Æschylus, without conceiving how a painter or a sculptor would embody the scene, without intuitively being convinced, that without the proper expression of countenance the reality could not be portrayed? Hence, all those Deities, who are represented under different characters, such as Juno, Diana, and others, could only have sustained those different characters in Sculpture, painting or poetry, by the strong distinctive marks or lineaments given to them. Thus Homer describes all his heroes in keeping: Achilles is the ὑποδρα ἰδων *the*

sternly looking, Agamemnon is always the ἄναξ ἀνδρων *the king of men*, Ulysses the πολύμητις or πολύτλας *the fertile in counsel, or very patient*, Menelaus the ξάνθος perhaps *olive-coloured*, Ajax the πελώριος *the enormous*, Diomedes the κράτερος *the mighty*, Nestor, the ἵπποτα, *the horseman*, elsewhere *the horse-tamer*, Hector, the κορυθαίολος *the hero with shining helmet*, and the Greeks the χαλκοχίτωνες *dressed in brass armour*, all of whom the painter and sculptor must have coincidingly depicted. How much more then is expression of countenance necessary to the three arts!

Virgil introduces his Sibyl under the divine afflatus, as varying in her countenance and colour, ("non vultus, non color unus.") And in the New Testament and other Greek works, we find a *calm* called γαλήνη, *because all nature then wears a smiling face*. So, both Homer and Virgil in their sublime descriptions of Elysium, (through which they conduct their heroes,) strongly contrast the expression of countenance in the dead, with THAT which they bore, when living. Accordingly, Æneas, on Hector's apparition to him, exclaims,

Quantum mutatus ab illo
Hectore! &c.

How changed from that Hector, who formerly returned clad with the spoils of Achilles, or who hurled the Phrygian flames on the Grecian ships!

The meeting of Ajax and Ulysses, of Æneas and the Grecian chiefs, is equally illustrative of my remarks: hence the dead are but σκιαὶ and εἴδωλα of living men. Does not Pindar well say?

Τι δὲ τίς; τι δ' οὐτις;
σκιᾶς ὄναρ ἄνθρωποι.

which I will freely translate, (in a periphrasis)

What is entity? What is nonentity?
Men are but the dream of a shadow.

with which Isaiah may be compared. This loose, but philosophical, translation of Pindar, according to my conceptions, will best explain the idea in his mind. A free translation, on account of the different genius of languages, will often be found the best adapted to convey the author's sentiment: and this I conceive to be pre-eminently the case in the present instance.

Would Canova or Flaxman depict the thundering Jove, or Æolus citing all the spirits of the winds to destroy the Trojan fleet, in the same manner, as he would depict Neptune stilling the waves with his placid countenance, or Osiris disseminating benefits over the earth? Who would paint Amphion according to the fable building the walls of Thebes by the force of his melody, as he would paint Achilles dragging at his car the body of Hector three times round the walls of Troy?—And is not this one and the same canon with respect to expression of countenance, as music is concerned?—for these sciences are congeners, but directed by fate to different habitations.

It would be as absurd to suppose Jupiter in the tenth Æneid haranguing the council of the gods in his awful majesty, and Venus supplicating him in behalf of the Trojans, at least for the preservation of Ascanius, coupled as the same is with the malignity of Juno, with the milder scene of the judgment of Paris, ere the excandescentia irarum broke out with Juno and Minerva, which cost innumerable woes both to Trojans and Grecians. But of expression in countenance, which is nearly allied to our other chapter, we may affirm in the words of our much-quoted Horace,—

Est modus in rebus, sunt certi denique fines,
Quos ultrà citràque nequit consistere rectum.

We do not here advert to *ironical* or *satirical* expression of the countenance, because that belongs to a peculiar department of the theatric art,—

Ridentem dicere verum
Quid vetat? HOR. SAT.

Yet it is by no means impossible, that the proper and judicious exercise of this may be the highest perfection of this particular branch. At all events, it must presuppose a certain preconceived idea of the subject—a certain natural genius for expressing it:—in one word, a perfect comprehension of the matter *sub judice*. In this, as in all other things, every part must be consentaneous to nature: in none must we say,—

Desinit in piscem mulier formosa supernè,

whether in painting or in sculpture, all in its gradation must be poetry, because all must be nature. Beyond this, all is ἄβατον, like the pillars of Hercules.

Who in poetry, sculpture, or painting, would not differently designate the nine Muses, each as to her own peculiar characteristic? who would mistake the Graces, "the Gratiæ decentes" for Minerva armed with the Ægis, or the petrifying Gorgon Medusa? But wherein rests the cause of difference?—because each has a separate character, which the imitator, whatever be his art, if he be faithful to nature, must sustain. As an example of this theory, which I conceive very self-evident, would it not be preposterously ridiculous to paint Apollo darting with his arrows the plague on the Grecian host, or with his sister Diana destroying the Children of Niobe, in the same manner as Apollo following Daphne or tending the flocks of Admetus? whether I cite fable, or whether I cite history, on the present subject the result must be the same: because, the question is, how the operation of the mind should be expressed by the visible and proper effects on the countenance? Let me however cite history:—who would picture Leonidas at Thermopylæ contending with the Persian hosts, himself and his chosen few prepared for Victory or "*a supper in the realms of Hades*," in the same colours and lineaments, as he would paint Coriolanus in the Camp of the Volsci moved from his purpose by his Mother and the Roman Matrons? who would paint Curtius plunging into the Gulf in the Forum, as he would paint the great,

Socrates ὁ παυὺ ἔξοχος at his dying hour? Now, if Nature be so peremptorily requisite, as to truth, in these particulars, in the Sister-Arts, is she not equally so, as to music, whether vocal or instrumental? Who will sing a gay song, with a countenance worthy of the woful knight? Who a sad one, with one fitted to a Bacchanal, without making both himself and his matter equally absurd? In fine, who can with propriety violate my quotation from Horace in the last chapter? viz.—*If you will indistinctly speak your commands, I shall either doze or laugh. Plaintive words become a sorrowful Countenance: words full of threats, an angry one; sportive, a playful one; serious, a severe one. For nature first internally forms us to every habit of fortune:*

. . . . . .

. . , . . .

Afterwards, it educes the emotions of the mind by means of the tongue, as its interpreter.

However charmed we may be by a good voice, the *eye* as well as the *ear* requires to be pleased; and we instantly become fatigued and discontented, when the countenance and demeanour do not in some degree accord with the subject, to which we may be listening.

'Tis not enough his verses to complete,
In measure, number, or determined feet.
To all proportioned terms he must dispense,
And make the sound a picture of the sense,
The correspondent words exactly frame,
The look, the features, and the mien the same.—PITT.

Thus an expressive countenance is the index of a sensible mind. In public oratory it is esteemed as one of the principal steps towards success, nor is it less essential to the singer than to the actor; for as songs are generally expressive of some passion, singers should endeavour to enter into the sub-

ject with sufficient energy to inspire their countenance, and, by thus shewing that they feel what they sing, make others feel it also.

I have frequently, while listening to an eminent concert-singer, whose entrancing notes and neat execution filled me with delight, lamented, that even her unrivalled powers were in some measure shaded by the want of a little animation. So calm and still are the features of this enchanting singer, that her delicious warblings seem to issue from some spirit embodied within her, who commanded her at will, while the singer remained unconscious of the spell and effect, which her notes produced.

The Birmans possess uncommon versatility of countenance:—by pantomimic looks and gestures, they exhibit a masterly display of the passions—making sudden transitions from pain to pleasure—from joy to sorrow—from rage to mildness—from laughter to tears—and they also vary the expression of terror and of idiotism, with surprising effect.

It is not necessary to look the picture of misery, while uttering sentiments of sorrow, nor to wear a broad grin in the expression of pleasure; but, if the words and music, which should agree, be of a cheerful nature, no person of the least reflection would sing with a countenance descriptive of despair, nor assume a merry smiling face, if the subject were plaintive and sorrowful. It has been sometimes said, that all the features of the face and tones of the voice answer like strings upon musical instruments to the impression made on them by the mind.

"The soul is painted on the countenance,"* and the eyes are, of all parts of the face, that which speaks to us, as it were, most intelligibly. Thus, speaking of the carriage of actors and pantomimes, who played without speaking, it has been observed, that Venus "Danced only with her eyes," implying that she spoke with her eyes.

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* In ipso vultu plurimùm valent oculi, per quos maximè animus emanat. Quint. Inst. lib. ii. cap. 3.

Et nonnunquam saltare solis oculis.

Apuleius, Metam. lib. X.

Sappho as forcibly expresses this sentiment in two odes—in the first,

. . . . . ἀ δὲ

μειδιάσας' ἀθανάτῳ προσώπῳ

in the second ode,

Και γελαΐς ἱμέροεν τὸ μοι μὲν

καρδίαν ἐν στήθεσιν ἐπτόασεν, &c,

Cicero* admirably observes, that all the passions of the soul are expressed in the eyes by so many different actions, that they cannot possibly be represented by any gesture of the body, if the eyes be kept in a fixed posture. Thus, in speaking on pleasant and delightful subjects, the eyes are brisk and cheerful; but they sink and are languid in delivering any thing melancholy and sorrowful. In anger, the eyes discover a certain vehemence and intenseness; in expressions of hatred and detestation, they are turned either aside or downwards: thus Virgil has expressed Dido's resentment and disdain of Æneas—"Illa solo fixos oculos aversa tenebat."†

Much depends also on the deportment of a singer; for we are apt to attach more consequence to manner and external endowments, than they really merit. While perusing a work of imagination, we become interested by the description of the hero or heroine, as their mental and personal perfections are unfolded to our view; but were they represented as possessing all the qualifications, with which nature could endow them, shaded by arrogance and conceit, we should lose half our interest in the delineation. Those likewise who are eminent in any of the fine arts, we are ready to imagine, must possess all those *agrémens* of manner, which may be com-

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* Cic De orat. lib. iii. cap. 59. † Æn. lib. vi. ver. 469.

pared to the finished setting of a valuable jewel; we are disappointed, if we find that the casket be not worthy of the gem.

Statuary, says Socrates, must represent the actions of the soul by form. —Plato, who is of the same opinion, declares that the great and good are one.

Manners, says Burke, "give a certain determination to the countenance, which, being observed to correspond pretty regularly with them, is capable of joining the effects of certain agreeable qualities of the mind to those of the body."*

Suavity of manner and a modest deference, without the mixture of a shadow of servility, are both to the singer and to the actor the best passports to the lasting favor of the public, when joined to a moderate reliance on their own powers. Conceit and impudence may, with the inexperienced, for a time pass current in the room of more genuine talent; politic manœuvring has frequently carried the day; but the lover of justice and sincerity must always wish the arrogant pretender to be disappointed of the incense, which his vanity would lead him to covet. Real genius, on the contrary, however conscious of its own strength, rarely vaunts its superiority over inferior satellites: and we have instances in the present day of our best singers, though accustomed to nightly performances, never appearing without a slight sensation of apprehension. So much cannot be said of those possessing mediocrity of talent, for it is not uncommon to behold them ascending an orchestra with a degree of vulgar assurance, that must fill the rational with astonishment and disgust; astonishment that an enlightened audience could submit to so ill a compliment to themselves, and disgust that a science which in itself, surely possesses all the elegance of polished refinement, should be so far degraded by a vulgarity of manner, as to destroy all the illusion of harmony. The respectability of the profession becomes thus

* See his Philosophical Inquiry into the Origin of our Ideas of the Sublime and Beautiful.

almost imperceptibly lowered in the estimation of the public. They forget, that the mere singer, who possesses no other qualification than a good voice, is no criterion by which to judge of the professor of genius, whose whole life has been devoted to the study of the science in its various branches.

In addition to that demeanour and expression of countenance, which are so requisite in the concert or drawing-room, the theatrical singer should endeavour to combine graceful and appropriate action. I say, *should*, because there are but few, who consider the latter of any importance. Demosthenes who was as inelegant in his gestures, as his voice was weak and stammering, wisely took lessons of an eminent actor, that he might check and reform all ungraceful motions, and by this means acquired distinguished excellence in graceful action as well as in eloquence.

Hamlet, in his instructions to the players, advises them to "suit the word to the action, and the action to the word;" this injunction, in itself so admirably correct, seems to have puzzled many, whose powers of comprehension do not possess sufficient strength to take it otherwise than in the literal sense. There is nothing more common, than the habit of looking wisely up and down to the words *above* and *below*, and of slapping the breast, whenever the heart is mentioned—no doubt to make known that it is situated towards the left side; with a thousand other absurdities, which surely are as great an insult to the understanding, as printing in Italics, or underlining in a letter such points, as an idiot only could mistake. These are vulgarisms far beneath the talents of many who use them. This punning in action would appear strangely ludicrous, if we were not habituated to it by the practice of three parts out of four of our present singers and actors. Every one must allow, that in singing of prancing steeds and moving quadrupeds, we are not expected to crawl on all-fours, like Nebuchadnezzar, nor to shake our elbows for the flapping of wings, in describing the feathered tribe; yet such imitations of action would scarcely be more absurd, than those which we daily witness.

It is related by Velleius Paterculus* that Plancus, one of the Roman officers, who followed Mark Antony's fortune, having attempted to counterfeit Glaucus (a famous fisherman, whom the ancients supposed to have been metamorphosed into a Triton,) he distinguished himself by assuming the appearance of a Sea God, and by dancing, as he walked on his knees, the adventure of Glaucus.

Proteus likewise was a Mythological character so famed for change of form and face, that Horace in allusion to him writes "*By what noose can I hold this Proteus everlastingly changing his countenance?*"

Quo teneam vultus mutantem Protea nodo?

And Quinctilian† judiciously observes, that the orator ought to make his gesture agree with the sentiment he expresses, and not with the particular signification of the word he pronounces: and Cicero‡ as wisely remarks, that plain and natural gestures are the most agreeable in theatrical entertainments, and that the comedians offend the sensible spectator, when they use silly and ridiculous gestures, as sometimes happens.

Natural gestures, observes Du Bos,§ are those, which naturally accompany the speech: these gestures, which to make use of a poetic expression, speak to the eyes, give a stronger energy to discourse, and animate at the same time the speaker and the hearer. If a man of any vivacity is hindered from gesticulating when he speaks, his expression becomes languid, and the fire of his eloquence is extinguished. On the other hand, an orator whom we both see and hear, moves us much more, than one, whose voice we hear without beholding his gestures.

The hands, "without which all gesture is lame and weak," says Quinctilian,‖ "have a greater variety of motions, than can well be expressed: for they are almost equal to our words. Do we not desire with them,

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* Paterc., Hist., lib. ii. † Quint., Inst., lib. ii, c. 3. ‡ Cic. de Offic., lib. i.
§ Chap. xiii. ‖ Quinct. Inst. Orat. lib. xi. cap. 3.

promise, call, dismiss, threaten, beseech, detest, fear, inquire, deny?—Do not they express joy, sorrow, doubt, confusion, penitence, measure, plenty, number, and time? Do not they excite, restrain, prove, admire, and shame? so much so, that amidst the great variety of speech among all nations and countries, this seems to me the common language of mankind."

To act well, the performer should, in a certain degree, divest himself of the idea, that he is acting, or he will ever fail of being natural. For the whole science of acting consists not in raising the right arm with an imposing air, and then the left. Attitudes and gestures should arise from the feeling inspired by the part performed. An actor, who enters into the character which he personates with genuine feeling, and does not bustle through his part, as if accustomed from habit to run through one speech, and whine through another, can never be ungraceful; for the propriety, that dictates nature as the best guide in recitation, will also direct him to the use of appropriate action, suitable to the sense of whatever he may be speaking: and as Leigh Hunt, in his theatrical criticism,* observes, "the actor of habit is a gardener, who raises elegant flowers, and distributes gaudy parterres, but knows nothing beyond the surface of the earth. The actor of passions is a miner, who digs into the depth and darkness of the creation, and brings to light its most hidden and valuable stores." Leigh Hunt further remarks, that a bad actor may be defined as an animal, who utters a certain number of sounds to exercise the patience of a certain number of people, and Salvini justly concludes, that "such acting, which, to be understood, labours under the inconvenience of its drama being read, is not unlike to those pictures, under which it is necessary to write, "This is a dog," and "This a horse."

Gesticulation was carried to such a high degree of perfection among the ancients, that all sorts of theatrical pieces were acted by some comedians

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* Page 114.

without speaking; whatever they wanted to say was expressed by gestures only.* Thus Lucian (in Orchosi) relates, that a king, whose dominions bordered upon the Euxine Sea, happening to be at Rome under the reign of Nero, begged of that Prince permission to take with him a Pantomime he had seen act, that he might make him his interpreter in all languages. "This fellow," said he, "will make all the world understand him, whereas I am obliged to have I don't know how many interpreters, who speak a great many different languages which I do not understand."

Cicero who had the most exalted opinion of Roscius, would frequently contend with that celebrated actor, who should best express the same sentiment in different ways, each of the disputants making use of those talents, in which he particularly excelled—Roscius therefore rendered by a mute action the sense of the phrase, which Cicero had composed and recited. Cicero changed afterwards the words and turn of the phrase, without enervating the sense; and Roscius in his turn expressed the sense by other gestures, without weakening it by his mute action.†

In ancient days, a singer who was ungraceful in his general deportment would not be tolerated. We have the authority of Cicero,‡ that a comedian who dropped a gesture out of time, was hissed, as much as one who pronounced incorrectly—Lucian also asserts, that a gesture not in its proper measure was esteemed a capital fault in an actor. Elegance of carriage and gesture was considered an essential branch of musical education. Aristides Quintilianus,§ thus defines music "an art which teaches whatever regards the use of the voice, as well as the graceful movement of the body. "Music," says Quinctilian,‖ "gives instructions for regulating not only the several inflections of the voice, but likewise all the movements of the body:—these inflections and movements are to be managed according to a

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* Arnobius, Adv. Gent., l. 7. † Macrob. Saturn. lib. 2, cap. 10. ‡ Cic. in Parad. § Arist. Quint. i. 1.
‖ Quinct. Inst. l. i, c. 10.

certain and judicious method." This orator further says, a decent and proper motion of the body is likewise necessary, which can be learnt from no other art but music. St. Augustine* affirms, that music delivers instructions relating to the countenance and gesture, and in short, to all those motions of the body, whose theory is reducible to science, and whose practice is reducible to method. The Greek dramatic poets not only set their own pieces to music, but regulated all the steps, attitudes and gestures of the actors. They considered graceful carriage and all kinds of gesture so essential in their dramatic representations, that they contrived to mark every motion of the feet and hands—every attitude and step by particular figures or notes, which distinctly pointed out each of those motions: they had in fact, a regular nomenclature of gestures to direct the action, attitude, carriage, countenance, and all external demonstrations, with which people are accustomed to accompany their discourse in order to convey their sentiments without speech.

This art of gesticulation was by the Greeks, called Ὀρχησις †—and by the Romans *Saltatio* from *Saltus* a leap, Varro‡ however, derives the word from *Salius*, an Arcadian, who first taught the Romans this art of saltation.

Quinctilian§ observes, that the art of gesture has been known as early as the heroic times; and the greatest men of Greece, and even Socrates himself, approved of it. Do we not see likewise by the ancient institution of the dances of the Salian priests, that our old Romans did not contemn this art? In short, the practice has been transmitted down to us without being censured.

The ancient Greeks, by their exquisite gestures, by means of sympathy excited any passion they pleased in the minds of the audience. At Athens it is said, that the dance of the Eumenides or Furies at the theatre had so

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* Augustin. de Musicâ, l. 1.—See also Plato, de Leg. l. 2., and Aristot. cap. 4.

† Plato, de Legibus, lib. 7. ‡ Isid. Orig. lib. 18, cap. 50. § Quinct. Inst., lib. 1, cap. 11.

expressive a character as to strike the spectators with irresistible terror: men grown old in the profession of arms trembled, women shrieked and fainted, the multitude ran out. People imagined, they saw in earnest those terrible deities commissioned with the vengeance of heaven to pursue and punish crimes upon earth.

It is to be lamented, that the generality of singers consider attention to the drama of so little importance, that as soon as their song is concluded, they appear to lose all animation; and, whether the dialogue treats of love, murder, or marriage, it is delivered with the same careless indifference. I of course confine these allusions only to the English stage, for at the Italian opera we have perfection realized. I allude to the consummate excellence and intensity of gusto displayed by Pasta in Medea, in Anna Bolena, in Semiramide; to the irresistible energy of Pisaroni, whose Malcolm and Arsace will be the despair of future Artists—to the unrivalled union of tenderness and passion of Schroeder's Fidelio, and the deep pathos of her Donna Anna—and to the fascinating and peerless Malibran, alike inspired in the sweetness of Desdemona, the despairing tenderness of Romeo, or the laughing grace of Rosina. I should likewise particularize the glorious enthusiasm of David, the racy humour of Lablache, the varied and accomplished Tamburini, the elegance and feeling of Rubini, and the manliness and style of Donzelli; but my limits compel me reluctantly to content myself with this very unworthy tribute of my admiration.

One exception to the generality of singers on our English stage, must be made in Miss Kelly; had nature favoured that lady with a voice equal in compass to her accurate and exceedingly beautiful conception of whatever she undertakes, the stage would have been as much indebted to her powers for reforming and purifying the present style of singing, as to those of a Kemble and a Siddons for those classic and noble efforts, that will preserve their names as long as taste and genius hold their sway.

I shall never forget the impression which Miss Kelly (even with her very

limited compass of voice) made on the whole of the audience at the Lyceum Theatre, by her singing in an Opera entitled, "The Witch of Derncleugh;" the air she sang was a lament over the body of *Brown*. The correspondence between the hopeless misery of her looks, the utter wretchedness that breathed throughout her whole deportment, and the tender melancholy of her voice were such, that no eye could behold unmoved, nor ear listen to untouched. Her plaint of sorrow was given with true genuine feeling, unaided by that most powerful exciter of grief, that herald of tears, *the handkerchief*, the *summum bonum* of tragedy; the magic receptacle of sighs and tears, that accompanies a performer through five long acts of tedious dulness. A start—a stride—and an unceasing exhibition of this flag of abomination are among the first rate requisites to constitute a performer of eminence.

"For the moving of pity our principal machine is the handkerchief," says the Spectator, and indeed, in our common tragedies, we should not know very often that the persons are in distress, by any thing they say, if they did not from time to time apply their handkerchief to their eyes. Far be it from me, to think of banishing this instrument of sorrow from the stage; I know a tragedy could not subsist without it, all that I would contend for is to keep it from being misapplied. In a word, I would have the actor's tongue sympathize with his eyes.

At the conclusion of her song, Miss Kelly did not remain without the appearance of animation, as many, that shall be here nameless, would have done, with a seeming desire to say, "Don't distress yourselves, good people, I was only in fun." On the contrary, so natural were her gestures and manner, that unbroken sympathy attended her efforts to the last:—but those considerate performers, who are so compassionate that they cannot permit the feelings of an audience to dwell *on the past** with that

* These cannot be classed among Horace's *Laudatores temporis acti.*

luxuriant shade of melancholy, that pleases while it saddens, one would imagine, are such enemies to deception, that they scorn to palm themselves on the public for what they are not.

I have selected Miss Kelly as an example, being the most natural actress in her line, from whom the theatrical singer may take a few hints. I do not mean that he should be a servile copyist; for a *bad* imitator, like a plagiarist, only excites our contempt; and a *good* one, who has just sufficient capacity to tread closely on the heels of his original, shows a most lamentable perversion of talent and spirit, unless he redeems himself from the charge, by proceeding beyond the merely imitative art into originality.

Though nature may not have so gifted every one, that he can *look* the words of his song, still no one should attempt to sing in public, whose *looks* are absolutely at variance with its import. Yet, in my animadversions on *looks*, I cannot too strongly condemn those meretricious leers, by which certain songs are disgraced, nor those unbecoming gestures, by which such as the cuckoo song, are rendered too broad for modest females to endure:—and those actresses, who by the elevation of their fingers to the forehead, by sly winks and by indecent attempts to bring the *equivoque* to broad sunlight, in the instance, which I have named, far more detract from the pure character of woman than add energy to their voice. This is not the legitimate expression of countenance:

ἔκας, ἔκας ἔστε, βέβηλοι.

which Virgil has thus happily enlarged

Procul! O Procul! este profani!
Conclamat vates, totoque absistite luco!

In fine:—here, again my general Canon, NATURAM SEQUERE will be true. In this, as in every part of musical science, NATURE must be our chief guide, our pilot, our Cynosure:—in *sacred* strains, she must lead us unto nature's God:—in *grave*, she must melt us into that, which is sad and

participant of human feelings :—in *comic*, she must excite the vein of hilarity and diffuse it through our system : and in every strain, she will make every note and every expression (whether it result from the harmony itself or from the feeling stamped upon the countenance by the singer who perfectly comprehends the intensity or delicacy, the sublimity or pathos of his subject) consistent, chaste, conformable to truth and a vocal realization of the poet's idea :—in short, to *musically* turn a mathematical axiom, the vocalist, *who follows nature*, will make each part *consonant* to the whole, and shew that *consonance* in his countenance.

Terence's sensible affirmation, that every one is a better judge of another than of himself,

> Ita comparatam esse hominum naturam omnium,
> Aliena ut melius videant et dijudicent,
> Quàm sua, HEAUTIMORUMENOS, Act. 3, sc. 1, 97.

should be regarded, as critically true : but how much more so, where want of proper expression in the countenance is concerned? for animadversions on this should occasion endeavours to correct the faults, or imperfections, which are the basis of such criticisms, for in every study, strenuous exertion, however induced, becomes like the all-bestowing genius of Aladdin's lamp, fated to enrich and to adorn its fortunate possessor. Be then the motto of every musician that of the wise man of Greece, *every thing is possible to industry !*

Μελέτη τὸ πᾶν.

and let him bear in mind my former directions, which I will repeat in the words of Horace,

> Ut ridentibus arrident, ita flentibus adsunt
> Humani vultus.
>
> DE ARTE. Poeticâ, 101.

CHAP. XI.

EXECUTION.

Quo feror, O Pæan ? quâ me super æthera raptam
Constituis terrâ ? . . . . . .
. . . . . .
Quis furor hic, O Phœbe, doce ?

Lucani Pharsalia, i. 678.

From Helicon's harmonious springs
A thousand rills their *mazy* progress take ;
The laughing flowers, that round them blow,
Drink life and fragrance as they flow.

Gray's Ode on the Progress of Poetry.

EXECUTION is a term in music used to signify a facility in performing difficult divisions, and other intricate passages, with an easy velocity, combined with taste, grace, feeling, expression, and just intonation. An instrumental performer is said to possess brilliant *execution*, when he displays great aptitude in touching and fingering his instrument, when in running over the keys or strings with rapidity and distinctness, he shews that he has it under his command, and performs with ease on it all, that may be set before him. Yet, such a performer may be totally void of feeling and of taste : he may be but little superior to a merely mechanical agent ; just so, a singer may execute with great facility of voice most difficult or intricate divisions, and even passages of very high order without the slightest claim to expression. Hence arises the distinction between mechanical execution and the execution of fancy : for, the first is the simple performance

of rapid divisions, as they are written by the composer, and the second is the introduction of ornaments by the performers from their own invention, and is consequently an effort and proof of innate genius. To be so qualified, as to be proficients in this ornamental branch of vocalism, rhythm, intonation, distinctness, invention, originality, elegance, and a knowledge of harmony are essential requisites. That I may not be wanting in definitions, I would define the *use* of *Rhythm*, to be, that ornaments be correctly accented and phrased—*Intonation*, that they be sung in correct tune—*Distinctness*, that every note be clearly and equally executed—*Invention*, that variety be given at will—*Originality*, that in the invention of ornaments, old and commonplace matter be avoided—*Elegance*, that light and shade with every refinement of true expression be infused into the decorations, and a *Knowledge of Harmony*, that the theory of music be not violated by notes foreign to those actually consonant to the acknowledged chord.

Execution is certainly one of the most difficult parts of musical science, which all young singers are nevertheless desirous of attaining without reflecting, whether from the formation of the throat and various physical causes, they may ever be able to accomplish their wishes. Few indeed possess the power of execution in a pre-eminent degree, because it is partly a gift of nature ; consequently those who have ever delighted, as well as astonished us by their rapid manner of running divisions, must have been naturally endowed with flexible organs.

Let me not be understood, as deterring my readers by an opinion, that it is impossible to accomplish very much in this particular branch of the art by industry and perseverance, from exerting themselves to acquire it—for some voices may be compared to gems, which in their original state are dull, and, to those unacquainted with their worth, they may seem to be of no value ; but when, by the unwearied labour of the artificer, and by the eduction of their shining qualities, their brilliancy dazzles the eye, all are delighted at the united improvements of art and assiduity. Yet, it frequently

happens, that singers, from timidity, or the want of proper knowledge in exercising their voices, remain ignorant of their own qualifications, not unlike to the hinges of a door, which having continued for years undisturbed, will, when the door is re-opened, grate harshly on the ear, until each succeeding effort renders the harshness more tolerable, and frequent use enables it to move easily. Thus it is with the voice; on the flexibility of the *uvula*,* and the muscles connected with it, depend both the perfectibility of the shake and execution: but still it must be acknowledged, that acquired execution never should be exercised on the side of nature otherwise than sparingly, even where necessity demands it; for the latter possesses an easy velocity, which can playfully sport with its subject at will: but however gratifying the power of execution may be considered by those who possess it, I recommend them not to be indiscriminately lavish of it, lest they cloy their hearers by too great a profusion; and, as Voltaire remarks, "shine in trills and divisions, at the expense of poetry and good sense."†

To be well on the tiptoes, in straining after difficulties, observes a critic, is against the very spirit and intention of musical art:—it is a monstrous inversion of things making THAT, the end, which should only be *the mean*. It is prescribed by all the rules of taste, that the duty of singers is to sing and be intelligible, not to quaver and trill away the sense.

Superfluous ornaments may be compared to a redundancy of flounces, so

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* The *uvula* is a round soft spongous body like the end of a child's finger, suspended from the palate near the prominia of the nostrils, perpendicularly over the glottis: its anatomical use is to break the force of the cold air, and prevent it from entering too precipitately into the lungs.—Bartholin says, that such as have no *uvula*, are subject to the phthisic, and usually die thereof; by reason the cold air entering the lungs too hastily corrupts them.

The *uvula*, a peculiarity confined exclusively to singers, is singularly mobile; its apex being also finely pointed—whilst in those persons who are not famed for vocal talent, this organ is found to be possessed of scarcely any muscular power, and its apex, or lower part, round and obtuse. It is strange that this never-varying rule should have escaped the observation of men, who have devoted their lives to physiological research.

† M. de Voltaire—Dissert. sur la Tragedie, Ancienne et Moderne.

injudiciously crowded on the wearer, that she appears sinking with fatigue from the weight of finery. Just as annoying as this is to the eye, is a song to the cultivated ear, if cadences are dragged into it without discrimination, until the air be so overpowered by their burthen, that scarcely a vestige of the original remains. When divisions are thus trifled with for the mere sake of displaying flexibility of voice, they may, for the moment, take the fancy captive by surprise, but leaving the judgment unbiassed, they are no sooner performed then forgotten.

Execution requires a perfect intonation, and judicious management; it is to the singer of true taste, like the bright coruscations of wit in conversation, and does not consist in the mere running of notes, without considering the character of the song. Ornaments should correspond with the character or genus of the piece, into which they are introduced, for it is always in the performer's power to give to the cadence intellectual variety by running divisions with velocity, force, and brilliancy; now, in a light, pleasing, and playful manner; now in one majestic, imposing, or tenderly pathetic, exactly as the true reading of the poetry requires for the production of the best possible effect. A singer must feel the poetry, otherwise he will not do justice to it in the music. Chastity in the selection of ornaments is imperitatively to be exacted, because this is the nearest approach to nature; for a bad or unchaste singer, by the choice of improper ornaments, destroys the best composition and is only worthy of a place at the concert of Bacchus.

Bacchum in remotis carmina rupibus
Vidi docentem (credite Posteri!)
Nymphasque discentes et aures
Capripedum Satyrorum acutas.

Hor. Carm: l. 2. ode 19. v. i.

The same execution, that would from one singer afford pleasure, might

form another, excite disgust: the compositions of old masters have no written cadences to a repeated passage, doubtless, for this very reason: but it is understood, and indeed expected, that the singer of talent should display his own taste by the introduction of such fanciful and graceful ornaments, as may be best calculated to exhibit his own voice to advantage, and impart full and judicious effect to the composition. When novices, without reflecting whether they possess the same sweetness, velocity, power, or delicacy of voice, try to imitate the playful or rapid execution of others, by such an attempt they not only destroy the pleasure, they might otherwise have given by their simplicity of style, but often excite pain and ridicule in its place.

There is a mistaken notion existing among those, who would wish to pass for singers, that to appear proficients, it is absolutely requisite, that after a few months' instruction, they should sing (pardon me, attempt) such songs as "*The Soldier tired*,"—"*Oh dolce concento*,"—"*Nel cor piu non mi sento*," or, "*Fly soft ideas, fly*;"—and fly they certainly do at the command, terrified by the resemblance of the singer's upper notes to a shriek—"cork cutting notes." It does not enter into the heads of such pretenders to consider, whether their compass of voice is adequate to accomplish such songs; no matter, execution is the rage and fatal *execution* is the consequence.

From this wanton abuse the ornamented style of singing has in all ages, but of late years in particular, become censured; and it is by these novices, and half-proficient singers, that the profession is laid open to the absurd remarks of the ignorant, who are generally the most obnoxious critics, and the most ready to express their approbation or disapprobation of what they do not understand, merely because they chuse to follow the stream of fashion and imitate others, ignorant as themselves.

Execution is however capable of grand and noble purposes, but it must not be sported with indiscriminately. Graces afford pleasure, when rendered

subservient to the legitimate sense of the poet and composer; they are indeed as necessary to relieve the ear from monotony in music, as is a variety of language to avoid tautology in writing. But, as in the latter, we should select such expressions, as are consistent with the subject, on which we write; so should the singer adapt such cadences (as are within his *unconstrained* and natural powers) to the character of the composition, preserving, at the same time, such a continual stream of melody and one so in unison with the theme, that the composer's ideas may not be destroyed.

The first part of an air is often written to be repeated. In justice to the author, when that is the case, simplicity of style should be inviolably preserved; but in repeating the strain free scope may be given to the imagination, it being presumed, that no person would be vain enough to attempt the introduction of his own fanciful graces, unless he were sufficiently master of the science to feel the propriety of not going beyond his ability.

The late Mr. Harrison, among his professional contemporaries, was fond of insinuating his own praise, by preaching up chastity of style in singing. "Ill tell you what, Mister Harrison," said Solomon, "it is not chastity what you say; it is stark-naked, and dat I do think very indecent."

I however coincide in opinion with Algorotti, that "a singer is rarely to be found, who, whether through ignorance, or through an immoderate desire of pleasing, hath either judgment enough or inclination to be confined to the subject, and will not depart from it, forgetful of all decorum and truth." Hundreds of common-place rhapsodists, and of ridiculous heads, that thrust in matter foreign from the subject, are to be met with in the place of one performer, in whom elegance and nature are combined, and whose fancy is subordinate to his judgment.

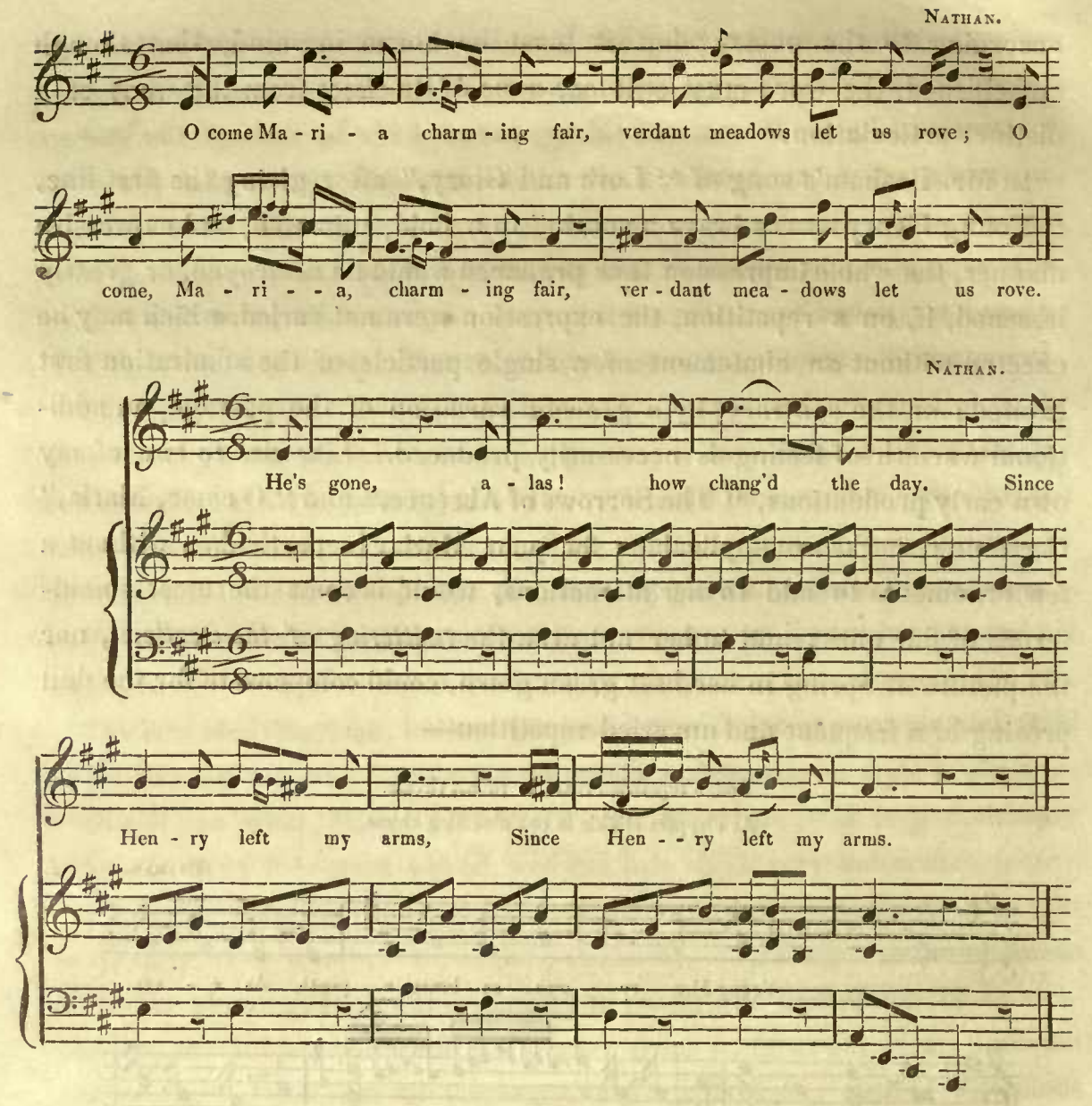
In the first time of singing the name of a person, place, or thing, distinct pronunciation is absolutely necessary; but on the repetition of either, it is allowable to introduce judicious ornaments, bold, playful, or pathetic,

according to the poetry; but it must be borne in mind, that though embellished, the word must still lose none of its effect from the want of a distinct articulation.

In Mr. Braham's song of "Love and Glory," after giving the first line, "Young Henry was as brave a youth," in a bold, animated, and expressive manner, the whole impression thus produced would be destroyed, or greatly lessened, if, on a repetition, the expression were not varied, which may be effected without an abatement of a single particle of the admiration first excited; on the contrary, by a graceful variation of the passage, an additional warmth of feeling is necessarily produced. Likewise to two of my own early productions, "The Sorrows of Absence," and "O come, Maria," the same remarks are applicable: for poor Maria, in particular, without a few ornaments to add to her attractions, would become the most somniferous of fair ones; and to her not even the *twittering of the swallows*, nor the picture of Spring in her best green gown, could compensate for the dull prosing of a frequent and unvaried repetition—

Rough repetition roars in rudest rhyme,
As clappers clinkle in one charming chime.

BRAHAM.
Young Hen - ry was as brave a youth, As e - ver
3
graced a mar - tial story, young Hen - - - - ry was as brave a
3 3
youth, as e - ver graced a mar - - tial sto - ry,


NATHAN.
O come Ma - ri - a charm - ing fair, verdant meadows let us rove; O
come, Ma - ri - - a, charm - ing fair, ver - dant mea - dows let us rove.
NATHAN.
He's gone, a - las! how chang'd the day. Since
Hen - ry left my arms, Since Hen - - ry left my arms.

It must be evident to common sense, that execution is necessary to the singer, on whom the gaps or interstices depend, to whom there is no relief but the occasional chord. The *text* is furnished indeed by the composer; but the ornamental additaments are the *creation* of the singer. If then to vocalism so much *ad libitum* be afforded, should it not be directed by certain acknowledged data, which have been founded on experience? In these the

subject-matter must be considered, and taste must be the guide, to a very great extent: for, many a singer, who boisterously exerts his flourishing powers on a sober theme, should be reminded of the fable of the bull and the frog, which has been too often catachrestically imitated on the stage. In execution, the verum atque decens are too frequently forgotten, and forced to give place to the turgid and absurd. Who that recollects Madame Mara ever found her guilty of this systole in musical science?—who in all her splendid ascensions, turns, and descents of voice could ever detect a fault in Madame Malibran? Was not every cadence as critically correct as it was rich and luxuriant in harmony?—was not every note a charm, that bound the feelings and almost stopped the listeners' breath?—was not her execution in its whole, and in its parts, a volume of seraphic grandeur, such as we might almost imagine produced by ætherial spirits in the perfect and glorious regions of immortality? How correctly, by imagining the change of a few words, may we apply to her Gray's encomium on our great poet in the Ode from which I have taken my motto!

> Hark his hands the lyre explore!
> Bright-eyed fancy hov'ring o'er
> Scatters from her pictur'd urn
> Thoughts that breathe, and words that burn.

For she could ascend in tones, as silvery, as those, which fall from Angelic harps and descending from that climax break into a bursting volume of full, stupendous, yet ever-mellow brilliance, which almost wafted us from earth, as we lingered on her strains, and almost compelled our judgment to yield to the impression, that she had realized to us in some miraculous manner every poetic fable of music. If, therefore, my readers have not comprehended my dicta about execution, let those, who have heard this *tenth Muse*, feel, that she is the example which I cite of all that is great and perfect, that she is a splendid but I fear a Phœnix-like evidence, how much instruction combined with natural talent can avail to reach the utmost boundaries of the profession.

She knows when to rise in song, as the Sun rejoicing to run his course. She knows when to stir up the softer emotions of the heart by an almost inimitable pathos—to mould it to her will—to draw it willingly and delightedly in the train of her musical career, and to make music the mighty inciter of the soul to all, that is good and noble—but whence comes the spell of this harmonious magic? It is by a transfusion of nature in all her varieties into the delicious sounds:—for she feels what she sings, and she sings, what she feels. Be she then the model of each competitor at the Vestibule of the Muses!

But to descend from my altitude. The preceeding remarks have shewn, that the brilliant effect of a musical production must not only depend upon its correct execution, but on the grace and congruity of all its embellishments, without which little or no variety can be given to the repetition of the same passage. This *only* will realize the "decies repetita placebit" of the poet.*

But, the selection of ornaments suited to the subject is the great test of the musician; in these judgment and science are the principal guides; for who endued with common sense, and not one, "ad extremum ridendus,"† would decorate the lachrymose, as he would the jocose? who would sing a μέλος λήθαιον,‡ as he would an Io Pæan? For a singer vociferously boisterous in a Piano-theme and meekly tranquil in a forte, would be like a painter preposterously representing Jupiter thundering, whilst the surrounding scene displayed the sun-shining and calm face of nature, or the modest Graces and gentle Nymphs, who

"Alterno terram quatiunt pede"§

hurling bolts and rocks in the Olympic battle between the Gods and the

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* Horace, Ep. † Hor. l. ep. 1, 9.

‡ ἄλλα παρὰ πλούτῃ μέλος λάθαιον ἄειδει.

Moschus in Epit. Bionis.

§ Hor. l. ode 4—7.

Titans. For each part must be consistent with the whole: hence, a weak vocalist attempting Bravuras, or one equal to their execution applying this style to sober music is like the man, who *plans the production of light from smoke."**

By such undue attempts, good music is too often spoiled, and that, which if it had been well performed, would have been magnificent, becomes converted to ridicule.†

In execution the *series et junctura*‡—the harmonious continuation and junction of the decoration with the subject are pre-eminently necessary; and on every repètition some additional variety should be introduced, otherwise the singer will be as cloying, as the performer, who always twangs upon the same string.‖ Yet these variations must be analogous to the tune, and must in no one case be destructive *of the time.*

A good vocalist will so intently study his profession, as to conceive nothing done, whilst any thing remains to be done;§ he will persevere until he shall have subjected his art to his controul. Horace's remark about a defect in natural genius will nevertheless be found true;* but where natural genius exists in an individual, he should persevere by means of practice and

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* . . . . . Ex fumo dare lucem
Cogitat. HOR. SAT.

† To such may be applied these quotations,
. . . . dum vitat humum, nubes et inania captat,
HOR. A. P. 230.
. . . : . . . Sudet multum, frustraque caboret
Ausus idem. HOR. A. P. 241.

‡ Loco citato. ‖ . . . . . Citharædus
Ridetur, chordâ qui semper oberrat eâdem.
IDM. a. p. 255.

§ Lucani Pharsalia, l. 2. 657.

* Tu nihil invitâ dices faciesve Minervâ:
Id tibi judicium est, ea mens. HOR. A. P. 384.
At best he can only say,
- - - - - *vitavi denique culpam,*
Non laudem merui. IDM. 267.

instruction to attain as high a professional eminence as may be in his power.

From a disregard to the proper study of this department, many, who have excelled in simpler airs have, by attempting the sinuosities of execution, caused their more modest excellence to be forgotten and lost the fame, which they had rightfully earned in their proper sphere.* But, execution *properly* managed is like the master's final touch to a picture :—it is like the polish, which the lapidary gives to an already valuable gem. Yet, none but the painter and the lapidary will presume to essay this finishing stroke ; so by parity of reasoning, none but the already-instructed singer should venture to ramify into the involutions of musical execution, which art he can only *fully* acquire by sedulous attention to established rules ; and where these are generally observed, few persons will be found sufficiently hypercritical to watch for *casual* inaccuracies.†

The science of execution had probably a date more remote than we usually assign to it. Although, music must have been simple in its primitive state, it could not have long continued free from some species of ornament. We are led to this inference partly by such phrases, as μουσικᾶς ἄωτος,—ὕμνον ὑφαίνειν—carmen texere, &c., in which the *flower* of music and the comparison of the composition of a melody to that of a web, presuppose those involutions and that systematic structure, which must have been the

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* Perdidit ô qualem *vincendo plura* triumphum !

Lucani Pharsalia, l. 3. 39.

† Verùm, ubi plura nitent in carmine, non ego paucis
Offendar maculis, quas aut incuria fudit,
Aut humana parùm cavit natura. Hor. A. P. 35 .

basis of that, which we now term execution. This hypothesis is corroborated by a variety of passages in Pindar, on all of which the scholiasts are well deserving of scrutiny.

Some may object to these arguments founded on *verbal* criticism: but these I conceive in most instances to be pregnant with proof. I would infer, that such phrases, as ποίκιλος and δάιδαλος in their application to music, and such as *percurrere* fila lyræ, and the like, lead us to the idea, that ancient musicians had some perfection of the art, which was but execution in its infancy. I have also somewhere seen πολύπλοκος and equivalent epithets applied in the same way, than which, words cannot be more determinate. What Longinus said in allusion to the oratory of Demosthenes, in which the passions are compared to the rush of a torrent (ἔνθα τὰ παθῆ χειμάρρου δίκην ἐλαύνεται) is equally valuable on the present point: because if oratory, poetry, and music made cotemporaneous strides towards perfection, which there is no reason to disbelieve, that predicated of the one, as a *general* assertion, may be accounted valid with respect to the others. Auxiliary to this criticism, let me urge the known fact, that the Muses were originally but three, corresponding to the Greek accents, from which results the question—whence became they NINE?—Might not this enumeration have taken place, that the presiding Goddesses of song might *arithmetically* harmonize with some lost classification, into which the improvements in music may possibly have been divided? If this be mere hypothesis, it is harmless and may boast originality. Hesiod in his Theogony 76, thus mentions them,

ἐννέα θυγατέρες μεγάλου Διος ἐκγεγαυῖαι,
Κλειὼτ', Ευτέρπηγε, Θάλειάτε, Μελπομένηγε,
Τερψιχόρητ', Ἐρατώτε, Πολύμνιάτ, Ὀυρανίηγε,
Καλλιόπηθ'; ἡ δὲ προφερεστάτη ἔστιν ἁπασέων.

Now, if I might chuse the Muse of *Execution* out of this Ennead of beauties, I would select Polyhymnia, merely proceeding in my choice, as an etymo-

logist. But I do not wish to affect ignorance, that as much as the ancients have been allowed to have excelled in the two sister-arts, they have proportionately been asserted to have been defective in this. Still, I conceive the assertion not to have been proved and to be incapable of proof; for, from the very little, which we may collect from the few Greek writers on music, whose works have reached our days, we are in no condition to wield an argument either on the one side or on the other. Hence, I have proceeded to secondary evidence, and have argued from poetic epithets and general expressions to that, which I imagine a fact, as the means the very best calculated to supply the want of primary testimony—from which, not perhaps unreasonably, I deduce the postulate, that the ancients must have possessed something in the musical science, which must intrinsically have been allied to that, which we *now* denominate execution. Had I proceeded through Aristotle's rhetoric, as I have casually glanced at his poetics, my proposition would thence have been as fully demonstrated, as it is capable of demonstration from comparative evidence.

Hence also, where Pindar speaks of the much-famed hymn, which

ἀμφιβάλλεται
σοφῶν μητίεσσι,

or of the

ἀναξιφόρμιγγες ὕμνοι,

fitted for the celebration of gods and heroes, they must have been composed in highly-wrought verse, and doubtless must have required a strain pre-eminently exalted in the music, to the elaborate style of which we cannot imagine a certain degree of execution to have been wanting. Whether we may assert this much of the ὕμνοι πολυστροφοὶ before quoted is doubtful. But the bold Dorian Melody, not only from the high and daring flights of which the Dorian (and we may add the Æolian,) dialect was susceptible, but from the music which was necessary to such a dialect, must assuredly have

afforded evidences of this argument, which the destructive hand of Time has unfortunately withdrawn from our inspection. What shall we say of the fable of the Syrens? whose melodious voices excited such thrilling feelings of ecstacy in their auditors, as per force to allure them to their destruction? Can we fancy the poet describing Ulysses filling his companions' ears with wax, as a precaution against their musical spells, himself being tied to the mast for the sake of hearing in safety their far-famed witchery, yet writhing and vainly trying to unbind himself under the captivating influence of their delectable notes? Can we conceive *him renowned for wisdom among the Greeks* to have been so affected, and so to have sought a destructive freedom without being forced to admit, that the fable adumbrated a greater degree of musical science, than we generally attribute to the ancients? Does the fable then authorise the inference, that natural sweetness of voice, combined with great powers of execution, was expressed by it? but the developer of ancient fables must decide this point!

We are likewise partly induced to draw this inference from the peculiar style of several ancient songs, &c. We cannot but assume, that such prophecies, as those of Cassandra, must have been sung in an appalling bravura-style, and that the dithyrambics likewise would naturally have induced it. The description of Cassandra and her predictions drawn by Æschylus and Lycophron, and the notices of them in Homer and Virgil, make it impossible for us to judge differently. For how could this prophetic Bravura have been sung without something very nearly allied to modern execution?—Who can read her wild predictions in the Agamemnon without almost fancying the appropriate style of the music?—Do not the scene itself,—the frantically enthusiastic words, and the soul-stirring *tout ensemble* bring, as it were by magic, every transaction, every sound, nay the countenances and gestures of the Prophetess and the chorus, before our imagination? After releasing the impulse of the God in unintelligible sounds, would not her voice from the mere force of the subject and the reality of the graphic

scene before her eyes, naturally and necessarily have broken forth into decorations?—not the effects of musical art, but of her inspired madness?—and would not her intonations and decadences, as the dius furor or θεῖος οἶστρος varied, have of themselves produced those strains, which we denominate execution?*

These combined reasons assuredly impart to us more than mere intimations, that some sort of execution must have been practised far beyond the date, to which it is usually assigned. Although I might have more plenarily established my point by quotations from the Greek authors, in this department of my subject I have but sparingly used them, because I propose on some future occasion to offer a critique on the works of those Greeks, who have more especially treated of music as a science.

At all events, whatever be the arguments urged against my supposition, the supporters of the opposite theory must at least confess, that Apollo, Orpheus, and Amphion, whom I have before had the honor of citing before my readers, did *great execution*, when they contrived by means of their melodies to build the walls of mighty cities. These vocal masons, whose Lodge alas! is not recorded, certainly are more to be applauded for their philanthropy, than the ramshorn-band, who employed their *enchanting* strains at Jericho, for the contrary purpose of demolition. But, we must grant, that both did *execution* in their respective ways; as much indeed as the Elfin-Fiddler of romance, whose notes are fabled to produce on his hearers a continual propensity to dance.

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* Lucan not inaptly describes the vehemence of the prophetic Afflatus,

"Si qua deus sub pectore venit
Numinis aut pœna est mors immatura recepti,
Aut pretium: *quippe stimulo fluctúque furoris*
Compages humana labat, pulsusque Deorum
Concutiunt fragiles animas."

Phars. l. 5, v. 116.

Compare the account of Io in Æschylus.

I will now conclude this excursus with observations on two passages in Lucretius de rerum naturâ. In the first* we read of melodies, which organists or performers with their rapid fingers execute or diversify by means of the instrumental strings. Here it is very evident, that this rapidity of movement awakened, as the text says, by the performer (to which the term *figurare*, which is often analogous to *variare*, is emphatically appropriated) can only consistently and rationally be applied to certain musical embellishments practised at that time. To these we may likewise critically refer an expressive line in the 5th book, (v. 1405.)

Ducere *multimodis* voces et *flectere* cantus.

The second instance,† which mentions swan-like melodies and Phœbèan songs artificially *diversified*, as it were, by the instrumental strings, leads us to the same conclusion; but here, the evidence seems even to be stronger: for these melodies and songs are brought by the context into a juxtaposition with purple tinged with the Thessalian colour of shells, and with the golden age dyed in the smiling elegance of peacocks. Now who can

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* Ne tu forte putes serræ stridentis acerbum
Horrorem constare elementis lævibus, æquè
Ac Musæa mele, *per chordas* organici, quæ
Mobilibus digitis expergefacta *figurant*.
L. 2. 410.

† Jam tibi Barbaricæ vestes, Melibœaque fulgens
Purpura, Thessalico concharum tincta colore, et
Aurea pavonum ridenti imbuta lepore
Sœcla, novo rerum superata colore jacerent?
Et contemptus odor myrrhæ, mellisque sapores,
Et Cycnea mele, Phœbœaque *dædala* chordis
Carmina, *consimili ratione oppressa silerent*.
L. 2. 499.

The *Barbaricæ vestes* equally support the fact.

notice the variety of hues in shells, the diversity of colour and tints in the peacock, without acknowledging, that the application of such to music would have been preposterous, if execution, to which alone they can refer, had been totally unknown to the ancients? Whatever difference of opinion may exist as to this curious research, I can only say, that these hints of rapid execution and artificially wrought passages can scarcely bear without violence another interpretation; at least, I may cite for myself the words of Gnatho,

. . . . . hoc adeò ex hâc re venit in mentem mihi.

Ter. Eun: Arc. 2. sc. 2. v. 2.

CHAP. XII.

ON TIME.

χρόνῳ τὰ πάντα γίγνεται, καὶ κρίνεται.

Incert. Auct.

Metiri se quemque *suo pede* ac *modulo* verum est. HORACE.

. . . . Music do I hear ?
Ha ! ha ! keep time—how sour sweet music is
When time is broke, and no proportion kept.

RICHARD II. Act ii.

TIME in music signifies the measuring of notes with regard to their duration ; that is, giving the exact proportions of slow, swift, long, or short duration of sound to the several notes throughout a musical composition :—thus by *Time* we denominate a sound long or short, in relation to its continuity in the same degree of tune : for it is the true proportion or duration of sound, that gives character and variety to melody. Indeed, without this due regard to the different durations of notes there can be no melody.

The Time and Rhythm of the Ancient Greeks were prescribed by the long or short syllables of their poetry, and acted on music, but modern musicians measure their time by the long or short sounding notes to syllables. Hence, Boetius* avers, that the ancients, to spare themselves the trouble of writing the name of every note at length, contrived characters, which should

* De Musicâ. .. i. cap. 4.

each of them denote a particular sound, and divided these monograms into kinds or modes. Wherefore when a composer had a mind to write a piece of music on verses, whose measure was already regulated by the value of the long or short syllables, of which the feet were formed, he had only one thing to do, that was, to place his notes above his verses.* Every syllable had its determined quantity—two short syllables, for instance, were pronounced or sung in the same duration or measure of time, as was allowed for the singing or pronouncing of one long syllable, and *vice versâ* one long syllable was pronounced in the same duration of time as was allowed for the pronouncing of two short syllables,—in fact, a short syllable was equal to one beat, or duration of time, and a long syllable was equivalent to two beats. This mechanic Rhythm, or measure of syllables was inculcated into the mind of a Greek from his infancy. To this purpose Quinctilian observes, "The very children know that a long syllable has two durations, and a short syllable but one."†

This proportion between long and short syllables, it has been remarked, was as fixed as that which is between notes of different value. As two crotchets in our music ought to have the same duration as a minim, so in the ancient music two short syllables had just the same time as a long one. Therefore, when the Greek or Roman musician set any piece whatsoever to music, all he had to do, in order to measure it, was to conform to the quantity of the syllable on which every note was placed; so that the value of the note was already decided by that of the syllable.

Hence it is evident, that formerly *words* regulated the *time*, but now *time* regulates the *words*.

The signs or characters, by which modern musicians represent the quan-

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* For the manner of placing these characters above the verses see Martinus Capella, passim, Isaac Vossius De Poem. Cantu. p. 90., and History of the Academy of Belle's Letters, tom. 5. p. 162.

† Inst. lib. 9. c. 4.

tity of the time of a note are the following:—a Semibreve ○, a Minim ○, a Crotchet ♩, a Quaver ♪, a Semiquaver 𝅘𝅥𝅯, a Demisemiquaver 𝅘𝅥𝅰, &c. A table of their import and value with regard to length will be given in my article "On the Duration of Notes."

The invention of these different characters has been awarded to Franco, of the cathedral of Liege, in the year 1066. To him is also ascribed the honor of being the first modern author who wrote on rhythm. Marchetto, in his *Pomærium de Musicâ Mensurâ*, quotes Franco as the inventor of the first four musical characters used by our early moderns; and Gaforius, in his *Practica Musicæ*, cites him as the author of the time table. Franco himself, however, in his *Ars Cantûs Mensurabilis*, in the Bodleian Library at Oxford, speaks of compound notes, rests, and pauses, but admits that several authors before him had treated on measured music: we, therefore, cannot attribute to him the invention of the time table, nor can we with any degree of certainty trace its origin; we may, however, give credit to Franco for having first introduced the large, long breve, and semibreve.* The minim was invented by Philippus de Vitriaco; the crotchet, quaver, &c. are of recent invention. Dr. Busby, without giving us his authority makes John de Muris the inventor of all the notes since the days of Guido.

Time is not merely to be considered as an affection of sound, either long or short with respect to the absolute relation, quantity, or proportion of one note compared with another, although the inherent value of the notes themselves be fixed and invariable, but it must be considered also with respect to its different velocities or movements, which are as various as the *measures*

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* The Large, or Massima, was equal, in duration, to eight Semibreves.

The Long, was equal, in duration, to four Semibreves.

The breve, was equal, in duration, to two Semibreves.

These characters may be found in old church music, but are now obsolete.

The semibreve was formerly written ◇ but its character is now ○.

and modifications of music. For instance, two persons may sing a melody both commencing together in excellent time as far as strict attention to the true value of the notes may be concerned, yet the one may sing it either faster or slower than the other, in consequence of which they may not finish it together: to fix therefore the precise movement of a composition, the time in which it should be performed, as to quickness or slowness, is signified by some Italian word or phrase at the commencement of every composition. How applicable to these remarks is Solon's assertion respecting μέτρον, *that it alone contains the boundaries of all things*, i. e. *that it contains all things within itself*.

μέτρον, ὃ δὴ πάντων πείρατα μούνον ἔχει.

Time cannot be justly appreciated without entering into the true spirit and force of *Rhythm*, which comprehends time, accent, measure and phrase in their various degrees. *Measure* refers to the perpendicular lines drawn down the staff called bars, which must enclose but one equal value of notes in respect to duration or quantity of time, to which it will not be unfair to apply the words of Phocylides,

Τὸ γὰρ μέτρον ἐστὶν ἄριστον.

Phrase φράσις, of which I have already treated at page 99, may critically be defined to be in musical language, a series of notes sufficient to express that which is a portion of a melody, and of which I shall presently give examples.

Rhythm—῾ρυθμος, (Arabicè الايقاع) is the harmonious relation of cognate sounds to each other:—the motion of sounds or notes joined together in some kind of order, so as their cadence on the ear may be agreeable,—it is the recapitulation or modification of given notes, which form the leading parts of the thesis, the disposition of melody in respect of time or measure, by which the cadences of every kind of movement are regulated and determined: it may also be considered the consonance of one passage with another, as it regards melody, consequently *Time*, for as I have already

observed, without *time* there can be no fixed melody.* Hence, Barclay and others have defined Rhythm to be a certain number of pulses in any given time, which definition in a limited sense must be allowed; for Rhythm necessarily embraces every variety in melody, as to the quickness or slowness, length or shortness of the notes.

To render this more intelligible, I would state, that the most perfect specimens of genuine rhythm exist in a certain class of oriental works, such as those of Hariri and Saadi, where it is so constituted, as to be fully capable of elucidating the application of the term to music. Let us imagine to ourselves two equal parts of a sentence, not a poetic but a prosaic sentence, in which each word of the one shall either jingle to each of the other, or a certain proportion of the words shall be so arranged. This is Rhythm. For instance, if we write in English for the sake of exemplifying the style of these two above quoted authors,

I *excluded* the *light* from my *eyes*——and *deluded* the *bright* and the *wise*,

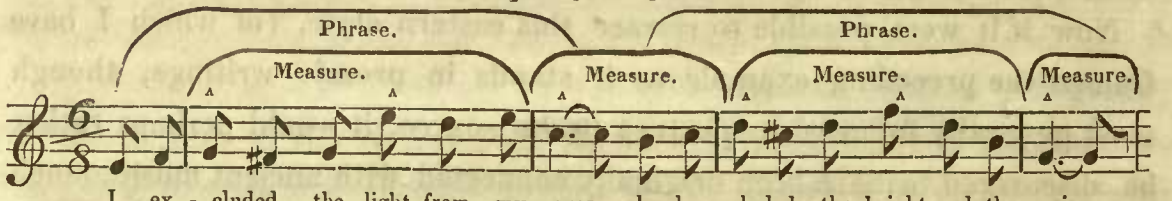
(which must not be accepted as poetry) it will become perceptible to every reader, that there is a certain relation of sound, which must have been easily transferred to music under the same name, and that what, this, which has been found so grateful to the ear of an oriental, effects in language, may be effected in music by preserving a certain homogeneity in every modification of the notes as regards melody.

Now if it were possible to retrace this eastern style, (of which I have framed the preceding example as it stands in prosaic writings, though most generally followed by poetry) to its source, it would perhaps rather be discovered to have been originally connected with ancient music, much in the same way, as I have shewn the Prosodiacal Spondee, Dactyl, &c. to have been. Thus, in the sense, in which it has been exhibited, rhythm may be denominated to be a species of metrical prose, which necessarily

* I am aware, that melody abstractedly speaking may exist without time, but no determined melody can be preserved without strict attention to it.

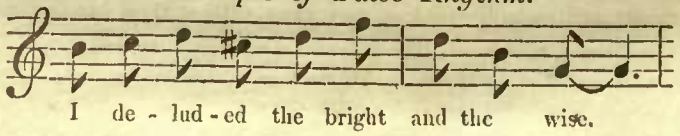
answering in a great measure to poetic metres soon found its musical counterpart, as we may judge from the records of the east. Many rhythmical passages are observed also in the prosaic works both of the Greeks and Romans, not exactly analogous to the preceding, and some have detected among them whole verses arranged in pure metres, which have been attributed to accident. In the ᾠδον of Simmias Rhodius the diversified voices of the muses are mentioned, as singing *in unison*, and according to Scaliger's emendation, an airy or graceful rhythm is said to have been thrown by the δαῖμων into rhythmless sounds. Hence let us account *these* classical parallels. Rhythm, therefore, depended amidst the orientals on similarity of sound and certain feet, and on the latter alone amidst the classics: consequently the elucidation of musical rhythm by poetic feet is not irrational. But when this principle has been advanced to the positive determination of particular melodies, the unfortunate system-mongers have become architects of aerial castles or houses of sand, both equally unsubstantial. Yet, let the canon be exclusively confined to rhythm, the *value of the feet merely finding a correspondence in the melody*, it will be found perfectly correct and in unison with every fact, that can be elicited from antiquity. This is the distinction between ῥυθμοποίηῖα and μελοποίηϊα, on which I before insisted, following the authorities of the Greek musicians.

Example of Rhythm.

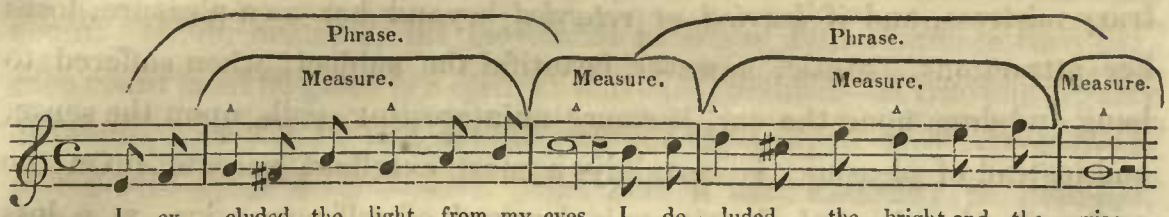


Now if we alter the measures of the preceding example, we shall affect both the correctness of the accent and of the phrase, consequently the Rhythm will be destroyed.

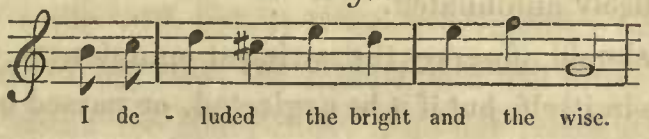
Example of False Rhythm.



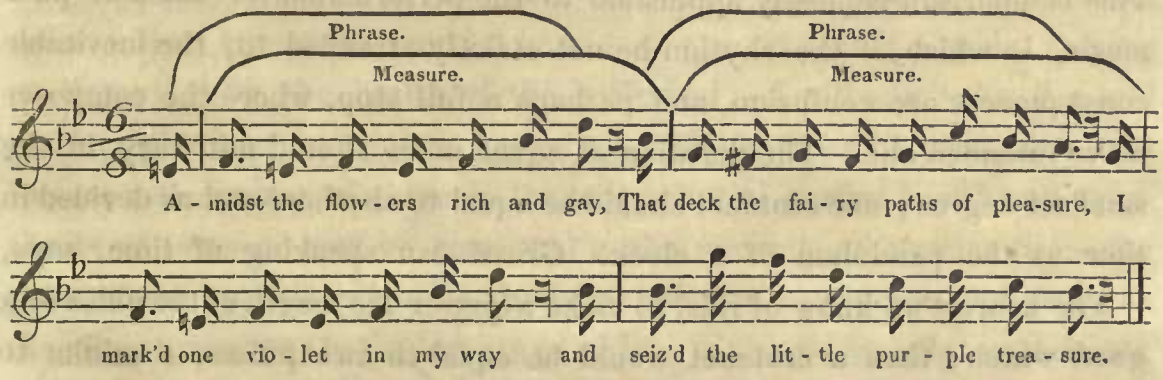
The same Words set in Common Time.



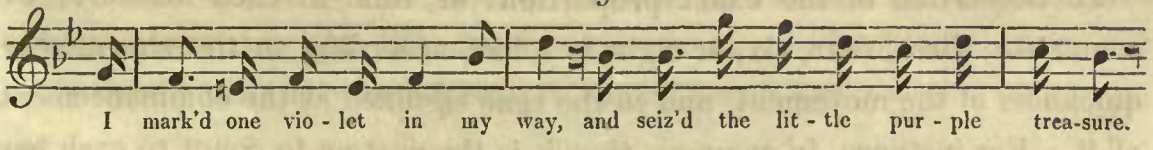
False Rhythm.



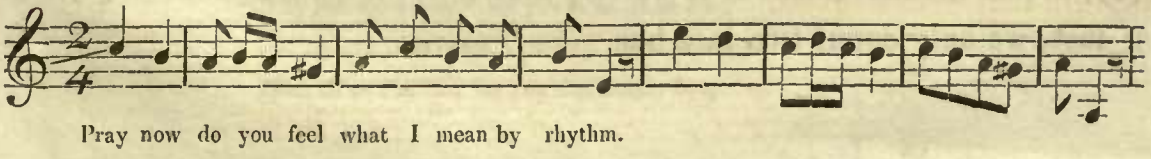
The following four Bars from one of my ballads, "Amidst the flowers rich and gay," will, it is hoped, impress my readers with a just idea of rhythm, should the foregoing examples prove unsatisfactory.


Phrase.
Measure.
Phrase.
Measure.
A - midst the flow - ers rich and gay, That deck the fai - ry paths of plea-sure, I
mark'd one vio - let in my way and seiz'd the lit - tle pur - ple trea - sure.

False Rythm.



Take as my last example, in which I have left one half for praxis—



A good *timist* is a substantial friend to harmony, for melody is an arbitrary mistress, and if *hurried* or *retarded* beyond her own pleasure, loses her attractions. Music, however beautiful the subject, when suffered to hang and drag upon the ear, becomes uninteresting, palls upon the sense, and instead of pleasing, is certainly a most excellent narcotic. On the contrary, when *hurried*, the singer is deprived of self-possession, at a loss where to take breath—becomes confused, and the expression of both words and music is entirely annihilated.

The student should observe the strictest minuteness of time. It is a rudiment simple in itself, but if it be neglected, or passed over with slovenly inattention, the ear will become so accustomed to inaccuracies, that it will require great labour to get into the right path. Incorrectness of time is as annoying to the cultivated ear, as uneven lines to the eye of the artist: it is like walking with a person, who instead of keeping a regular pace, suddenly starts off into a run, and then as unexpectedly resumes his former step. This comparison is mostly applicable to the performance of duets or part music, in which, if the rhythm be not strictly attended to, the inevitable consequences are confusion, and perhaps a full stop, where the composer never intended one. The duration of equal notes should not vary in the smallest degree; one crotchet should be equal to another, and as decided in time as the pendulum of a clock. Grassineau speaking of time, says, "The nearest we know of it is, to make a quaver the length of the pulse of a good watch; then a crotchet would be equal to two pulses, a minim to four," and so on.

To be certain of the exact proportions of time in each measure, we count two, three, four, six, or eight in a bar, according to the slowness or quickness of the movement, and to the time signified at the commencement of it. For instance, in common time it is the custom to count to each bar (4), unless the movement is to be very slow; in that case we count (8), but if fast, we only count two in a bar.

In counting time, there must be an equal distance preserved between each count. If, for example, the movement admits of four counts in each bar, each count must be given in a distinct and equal manner—at true and regular distances, as 1-2-3-4 ; and not in the following unequal style : 1—2-3—4, or 1-2—3—4, or 1—2——3-4. But here it may naturally be inquired, how long a space is to intervene between each count?—Not a day, good student! nor even an hour! *Time* lags heavily, and wearies the patience of some people, while with others it flies too rapidly; but as we mean to make the best use of our *time*, the middle path will prove most desirable; and, ceasing to speak metaphorically, I do not recommend more than a second to elapse between each count, and the best criterion to mark the measurement would be to count one to each return of the pendulum of a clock, as it moves to and fro, thus—1—2—3—4. (tick tick tick tick)

As the best criterion of judging with accuracy the proportions of the duration of notes, it has been recommended to keep time by the human pulse. How erroneous would it be to follow so uncertain a guide, varying as it must with the health of the individual!—I will admit that it would not be difficult to find pulses according with the different measures :—for instance, the pulses of those in the enjoyment of perfect health and equanimity of temper, may be compared to the *moderato of common time*—the pulse of the hypochondriac to the *largo;* that of a person in high fever, to the *allegro*, and one in the last stage of life, to the *grave*. But as it cannot be expected to find all these combined in one person at the same time, it would be advisable, that he who follows this plan should be prepared with pulses to accord to the different measures he may be inclined to play.

To this let me apply an impromptu, which I once saw,—

If you chuse to beat time with pulse or pulse-glass,
Why not use a *hoof?* for you must be an *ass*;
But sing to your music [for sing you well may],
Then all will agree; for you'll certainly *bray*.

I would counsel such an one, zealous of perfection in the burrico-music, justly celebrated in Don Quixote, accurately to remark *the time* in which according to the book of Proverbs and Persian usage, a *fool* is *brayed* in a mortar :—the study will be in keeping and character.

Piano-Forte, violin, harp, or organ-players may employ their voices in counting time, whilst their fingers are busily engaged on their respective instruments; but as the vocalist is seldom endowed with the power of articulating more than one note at the same instant, he is obliged to beat the time with his right hand while singing.

Rare instances, however, sometimes occur of the voice executing two distinct notes together ; for while residing at Bristol, I heard of a gentleman who could sing a perfect treble and bass at the same time, ascending in the one and descending in the other, with the greatest facility and precision. Mr. Braham assures me, that he has witnessed the gentleman's performance with no small degree of astonishment.

I have likewise, within these few days, heard a Mr. Joel whistle an air by thirds in an extraordinary style.

Natural history also informs us, that a West Indian bird, yclept Triton Avis, is able to give sounds to three distinct notes at one and the same time: the tonic, twelfth, and seventeenth but as double-gifted singers and Triton Aves are not to be found every day, poor ordinary mortals must pursue the regular road of acquiring information.

The method of *beating* time is as follows :—we will suppose four beats in a bar : the hand being uplifted to prepare for beating the time, it must fall with the very first note or rest at the commencement of the bar, which is called the *first beat ;* the hand must then be raised into its original situation, by which is understood the *second beat ;* it must be brought from thence towards the left shoulder, for the *third beat* ; and then thrown to the

right, to express the *fourth beat*, which completes the measure of four beats in a bar. The same manner of *beating* must be repeated to every bar in the strain without the least change or difference whatever, by maintaining one uniform motion throughout, and bearing in mind that the hand must always fall at the commencement of every bar.

To Beat Four in a Bar.

To Beat Three in a Bar.

To Beat Two in a Bar.

The ancient Greeks were particularly attentive to their mode of beating time; *Arsis* was the term used by them for the elevation or raising of the hand on the unaccented part of a melody, and *Thesis* was the expression for the falling of the hand on the accented part. *Coryphæus* was the appellation given to the leader or conductor, whose office it was thus to mark the time. They had likewise the *Mesochori*, musicians, whose office it

was to beat time with their feet, which was the province of the master of the music: he was always placed in an elevated situation in the middle of the choir of musicians, the easier to be seen and heard; and to make the beats more audible he was generally shod with a sort of Sandals made of wood or iron which were called *Crupezia*. They marked time occasionally with the shells of large fish, and with the bones of animals. They had also sacred shields termed *Ancilia*, upon which they beat the time of their music at public festivals.

The Egyptians have a musical instrument called *Nakokus*, which is made like two plates of brass from two feet to two inches, to a foot in diameter, which are held by two strings fastened to their middles, by striking which together they beat time. The *Nakokus* is also used in the Coptic churches and in the Mahometan processions.

The Arabs beat time to the voice with a musical instrument called Duff, the دف is nearly the same as the طنبور: it is a hoop, with pieces of brass frequently fixed to it to make a jingling, over which a piece of parchment is distended: it is beat with the fingers, and is considered to be the true *tympanum* of the ancients; "as appears" observes Dr. Russell, "from its figure in several *relievi*, representing the orgies of Bacchus, and the rites of Cybele." On the authority of Juvenal the Romans had this instrument from Syria.

Many nations aimed at harmony even in the strokes of their oars. Jul. Pollux* tells us that in the *triremes*, or vessels of three banks of oars, there was always a *tibicen*, or flute player, to mark the time, or cadence, for each stroke of the oar: the Greeks called him τριηραύλης.

The Romans had an officer called *Portisculus* in each galley, whose business was to beat to the rowers, sometimes by a pole or mallet, using

* Jul. Pollux. lib. iv. cap. 8.

sometimes his voice alone. The Chinese regulated the strokes of their oars by an instrument termed *Lu*, something like the Gong. They occasionally beat time to their musical performances with an instrument they called *tchoung-tou*, a collection of twelve pieces of board tied together and held in the right hand, and gently knocked against the palm of the left.

In some parts of the East diurnal time is to this hour beaten on the Gong and Nobet, whence Firdausi in a metaphor expressive of its desolation introduces the Owl beating the Nobet, *(keeping watch)* in the palace of Afrasiab, from whence we may easily suppose the practice to have been applied to music. Indeed, Horace in the 4th ode of his 1st book compares *by implication* the strokes of the Cyclopeau hammers under Ætna, to beating time to the dances of the Nymphs and Graces,

dum *graves* Cyclopum
Vulcanus ardeus urit officinas.

Orpheus in the Argonautic expedition, in which he was himself an adventurer according to Apollonius Rhodius, excited the Argonauts to row by the sound of his Lyre, and also vanquished and put to silence the Sirens* by the superiority of his strains.

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* The Sirens it seems were highly accomplished singers, for as the fable goes, they were said to tempt and ensnare by their sweet singing all who came near their country, which was a small Island near Cape Pelorus, in Sicily, to land in a pleasant meadow where they dwelt, and when they had charmed them thither destroyed them. These *enchanting singers*, were three in number, Parthenope, Ligeia, and Leucosia, daughters of the Achelous, by the Muse Calliope, or as some will have it, and I really cannot dispute the point, by Melpomene or Terpsichore. Some say they were half-fish and half-women, others make them half-birds and half-women, who presuming to contend with the Muses, were vanquished and stripped at once of their voices and feathers. Others declare, that enraged at the artifice of Ulysses, they threw themselves into the sea and perished, and the place where they destroyed themselves was afterwards called Sirenis, on the coast of Sicily. Virgil, however, places the Sirenum Scopuli on the coast of Italy.—See Homer. Odys Lib. 12. Pausanias, Plutarch, &c. &c.

The Birmans even at this period invariably strike their oars with accuracy at the beginning of each bar of a cheerful melody, sung by a person whose office it is to sit in the boat for that purpose.

The Barcarolles, justly famous for simplicity and elegance, are sung with taste and expression by the Venetian Gondoliers to mark the time of their oars:—they doubtless originated in the more ancient practice of the Tibicines on board of the Triremes.—Now let us return to the gentlemen we have left behind beating the air, at page 287.

In beating time the hand should not be thrown about awkwardly, but should gracefully wave each beat with an easy movement from the wrist: the arm should at the same time rise and fall from the shoulder free from stiffness, the elbow avoiding all straight lines and angles.

It being generally admitted that the eye will travel much faster over notes than they can possibly be executed by the finger, the student is advised, while counting or beating the time of one portion of a bar, to look at the succeeding part, so as to be prepared for what may follow, and thereby to prevent all possibility of breaking the measure by any unnecessary delay. In quick movements the performer is expected to read at least one whole bar in advance for his fingers to follow it. Thus, that great scholar and musician Samuel Wesley, has often told me, that he would not thank any person to turn over the pages of the music which he might be executing, who did not do so, one bar and a half in advance of his performance.

I coincide with Algarotti, that there are certain suspensions of the voice, certain short pauses, and a certain insisting on one place more than another, that cannot be communicated, which are therefore resigned to the singer's sagacity and discretion: for it is in such minute refinements that chiefly consists the delicacy of expression, which impresses the sense of words, not only on the mind, but on the hearts of all who hear them.

There is a licence allowed to those who are perfectly familiarized with the different branches of time, for the purpose of enforcing any particular

passion ; namely, that of borrowing from, or adding to a note, a little duration of sound, and making up the time by contracting, or detracting from the sound of another in the same bar ; or, in other words, accelerating the time of one part of a bar, and retarding the other part, and *vice versâ*. This is called by the Italians *tempo rubato*, but it should only be used by those whose knowledge dictates to them how to steal discreetly; for, if they be caught bungling in the fact, not even the restoration of the stolen property to its neighbour will compensate for the offence. Those who indulge in this larceny, should, in addition to their perfect knowledge of time, have some acquaintance with the laws of harmony ; for in part-music in particular, where strict attention to theory and rhythm is requisite, the injudicious use of the *tempo rubato* occasions discord and confusion ; and the singer, who is desirous by the introduction of pauses, shakes, &c. to outvie his companion, like an insolent usurper, carries devastation in his train. Such harmonists never dwelt in the poet's mind when he exclaimed,

> " For Government, though high, and low, and lower —
> Put into parts, doth keep in one consent,
> Congreeing in a full and natural close,
> Like music." HENRY V. Act. 1.

Ere I close my observations on *time*, I must be allowed to exclaim against the arrogance of those, who to display their little knowledge, violate every sense of good feeling by strutting about the stage, and flourishing a white roll or a *dandy-fied* cane over the heads of celebrated performers, with a most authoritative air of *timely* consequence. These are the *sutores ultrà crepidam*, the mere *pecus Alcinoi* and the like.

It is quite a mistake to suppose that those *beat* most who have the finest sensibility for musical composition, on the contrary, *they* have the least, for the more the arms and legs are contorted, the greater is the defect of the ear and feeling, which it is necessary to supply. One or two of our *great*

men, whom it would not be difficult to name, are celebrated for gestures more manifold than those of a Chactaw in a solemn assembly of his countrymen, yet, if we look to the Germans and Italians, we shall find, that their habit of *feeling* the character of the music before them makes the mechanical act of *beating* almost nugatory. It would be well in many instances, if this act of *beating* were transferred to the backs of its perpetrators !

There can be no possible objection to the Leader or the Conductor marking the first two or three bars of a composition, that there may be an uniform agreement in the orchestra as to its precise movement, because twenty musicians may all play the same air in excellent time as regards the true value of notes and rests :—yet no two of them may agree in slowness or quickness of time ; but after the leader or conductor has once decided the time, and the sight has been impressed with the exact movement from the motion of the hand, all further antics may be dispensed with, for the mind, not the sight, should govern time, and those who cannot carry the time in their own thoughts, will never be able to play in time from the thoughts of others. They will resemble the ass, in Kemàl Pashà Zádeh's Synonyms, who after his journey to Jerusalem, still continued as much an ass, as ever.

Having thus made these preliminary remarks, we must more closely investigate the subject. Many preceding writers have observed, that the quantity or value of the Greek letters and of course of the Latin syllables determined the music : this has almost been accepted, as an axiom, yet it can only be true to a given extent. For instance, if the quantities of Sapphic or Asclepiadean verses *uniformly* denoted the music, the ear would have loathed the monotony ; still if we imagine the *value* of the notes to have been regulated by the *value* of the quantity, but the notes themselves to have been at the option of the musician, the assertion becomes very intelligible. We would suppose, that analogies to our minims, crotchets, and other notes were produced by long and short feet, but we would infer

the whole scale of the gamut to have been ad libitum, so that these primary rules were not violated. Doctor Burney is too visionary in his examples, although the Spondee, the Dactyl, the Tribrachys, the Creticus, the Anapæst, the Pyrrhic, the Iambus, the Trochee, the Molossus, the Bacchius, the Antibacchius, the Pæon, the Amphibrachys, and the Epitriti, &c. may easily be conceived to have had their influence on the music and its time, without becoming palling from identity of sound. Hence, Rousseau observes, the movement and march of the syllables, consequently those of the time and rhythm being susceptible of acceleration or retardation at the poet's will, many modifications are possible in one and the same rhythm. For, as melody draws its character from the accents of language, so rhythm is derived from the character of Prosody.

Ancient music having been thus regulated by the nature of ancient poetry, the time* must either have been rapid, soberly measured, moderately or positively slow, according to the nature of the verses. To this we must also add the influence of the metres; for the time, that might critically have been adapted to a stirring chorus, could never have been adapted to an Epicedium. Hence, we would infer, that Anacreontic verses might have been set to a time answering to our allegro or allegretto, that† Iambic and Trochaic might have been suited to the presto, that Spondaic might have been in an andante or andantino, and that næniæ (funebres) might have been assigned to the grave. Nor shall we probably err, if we considering

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* On this subject my readers must be referred to my remarks upon accents, which were certainly connected with the expression of the music:—the *ictus* also could not have been devoid of due effect. The *tone* observed by Hebrew Grammarians, and largely elucidated by Gesenius, falls too under these observations. Nor are Aristotle's assertions respecting *measure* foreign from the point, as *concinnitas* in poetry and music cannot take place without it.

† . . . . et in *celeres* Iambos
Misit *furentem*. HOR. l. i. Ode 16. v. 24.

the style of the metre, attribute something of the Staccato to Anapæsts. Epithalamia, Carmina Secularia, Palilia,* and the like would naturally have demanded a lively time—Pæanes, Epinicia, and others of that description, one brisk and stirring—averruncal music, marsæ næniæ or pharmaceutric strains, a time and melody suited to all that was solemn or unearthly in their nature. A varied time might perhaps have corresponded to Bucolics; but in such ceremonies as those of the Ἀδωνιαζοῦσαι, as the Dionysia, Elaphobolia, Eleusinian mysteries,† Megalesia, Opalia, Oschophoria, Robigalia, Saturnalia, Matronalia, &c. &c. there must have been diversities of time in the music then performed, about which we cannot offer a conjecture,

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* In the northern parts of our island the ceremony of jumping through lighted straw is still observed, which must be referred to the Palilia of the ancients.

At madidus Baccho sua festa Palilia Pastor
Concinet, à stabulis tunc procul este, lupi:
Ille levis stipulæ solennes potus acervos
Accendet, flammas transilietque sacras.

Tibull. l. 2. El. 5. 87.

with which Ovid has corresponding words.—

† Ubi Cymbalûm sonat vox, ubi tympana reboant,
Tibicen ubi canit Phryx curvo grave calamo.

Catullus de Aty 61.

Non Dindymene, non adytis quatit
Mentem sacerdotum incola Pythius,
Non Liber æquè; non acuta
Sic geminant Corybantes æra.

Hor. l. l. Ode 16. v. 5.

from which it is evident, that the music at these rites was, however harsh, of an exciting description. Let us compare Tacitus de Moribus Germanorum 3. Sunt illis hæc quoque carmina, quorum relatû, quem Barditum vocant, accendunt animos, futuræque pugnæ fortunam ipso cantû augurantur. Terrent enim, trepidantve, prout sonuit acies. Nec tam voces illæ, quam virtutis concentus videntur. Affectatur præcipuè *asperitas soni et fractum murmur, objectis ad os scutis, quo plenior et gravior vox repercussa intumescat.* Doubtless both were calculated to produce the same stirring effect.

any more than about the music itself. We may make similar remarks on the odes sung at the Grecian games.

We have however authority to assert, that the hymns sung in honor of Apollo, Osiris, or Bacchus, and other benefactors of mankind, must in time and melody have corresponded to the characters of those Deities—that they must have been lively, relieved by a chorus, and often accompanied by dances.* In the same manner, we may pronounce Elegies to have been played and sung in a mournful style†, whilst great and important subjects required, on the contrary, a higher musical flight and a time appropriated to it.‡ For that such a distinction actually existed, we have

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* Non tibi sunt tristes curæ nec luctus, Osiri,
Sed chorus, et cantus, et levis aptus amor.
TIBULLUS, l. 1. el. 7. 43.

also Ille liquor docuit voces inflectere cantû,
Movit et ad certos nescia membra modos.
Ibm. 37.

† Elegéia flebile carmen;
Non facit ad lachrymas barbitos ulla meas,
OVID' HER' SAPP' Ph. 7.
Præcipe lugubres
Cantus, Melpomene. HOR.

‡ Nunc aliam citharam me mea Musa docet;—
Surge, Anima, ex humili jám carmine! Sumite vires,
Pierides! magni nunc erit oris opus.
Propertius, l. 2. el. 10. v. 10. See also
El. 34. 65-84.
Si canimus Sylvas, *Sylvæ sint Consule dignæ!*
VIRG. Ecl. 4.

abundant evidence* in the lines of the poets and in the pages of ancient writers upon music:—indeed, without its existence we cannot accurately conceive the existence of the art itself.

Much, that we have said respecting Expression, is applicable to our present discussion. As in that chapter, musical has been compared to verbal expression, so, we may observe, that the stops or rests in language are analogous to time. Who, without proper expression or proper time, would recite

"O Romeo, Romeo, wherefore art thou Romeo!"

on which we would presume, that, whether from the original or a translation, our Shakspeare was indebted to Terence for the idea,

. . . . Syre, Syre, inquam, heus, heus, Syre!†

Heautontimorumenos, Act. 2. sc. 2. 107.

Both press with equal cogency on the point. In all the Rhythmical passages in Hariri, Saadi and others, to which we have alluded, the same criticism is fully substantiated; and if such existed in language, it is clear, that it must have more vigorously existed in ancient music.

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* Plus in amore valet Mimnermi versus Homero,

Carmina mansuetus lenia quærit amor.

Prop. l. 1. El. 9. v. 11.

Cùm me Castaliâ speculans ex arbore Phœbus
Sic ait, auratâ nixus ad antra lyrâ;
Quid tibi cum tali demens, est flumine? quis te
Carminis heroi tangere jussit opus?
Non hinc ulla tibi speranda est fama, Properti,
Mollia sunt parvis prata terenda rotis.

Ibm. l. 3. El. 3. v. 13.

† For example, in Virgils celebrated passage

- - - Deus! ecce, Deus!

who would not naturally make an impressive pause, before he proceeded to

Cui talia fanti &c.?

The application of the Latin word *numerus* to music could only have critically occurred with reference to *time:* Nonnius Marcellus may indeed explain it, as *nota*, but it must nevertheless have designated the time of the *note*. On a similar principle, it was also predicated of poetry; and whenever it denoted *melody* in music or in poetry, it was always with relation to *measured time*.

From all the disquisitions on this subject, it is evident, that we are considerably in the dark; we can develop leading facts, but cannot unravel particulars. Dr. Burney and others have shewn the value of long and short syllables, as any one might have shewn them from the simplest attention to Prosody; but respecting the *melodies* and arrangement of passages for different instruments they have not elicited any thing: although the continual application of the word ἁρμόζειν to music should have stimulated them to such a research. Yet, that the ancients possessed these arrangements we may perceive in the passage quoted from Propertius and more forcibly in Horace, where he speaks of the mixed songs or tunes of the lyre, the Berecynthian tibia and the fistula, *mista Carmina*, which strengthen the notion of those who agree in favor of an ancient *score*.* And, as the rapidity or slowness of the movements depended on the production or brevity of the poetic syllables, it is further demonstrable, that there must have been frequent changes in the time. Now, should we have erred in referring ποίκιλος and δαίδαλος† to execution, it becomes manifest, that this system of *scoring* according to some and of

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* A fragment attributed to Theocritus supports the same idea,

λῆς, ποτὶ τᾶν Νυμφᾶν, διδύμοις αὐλοῖσιν ἄεισαι
ἀδύ, τι μοι; κἠγὼν πακτίδ' ἀειράμενος
ἀρξεῦμαὶ τι κρέκειν· ὁ δὲ βουκόλος ἄμμιγα θελξεῖ
Δάφνις, κηροδέτῳ πνεύματι μελπομένος.

† Compare also such terms, as ποικιλόγηρυς—ποικιλοτερπής—πολυηχὴς—πολύπλοκος—πολυποίκιλος—πολυτροπος—πολύφωνος, &c. We also meet with πολυδαίδαλος.

playing in unison according to others must be their only remaining interpretation; but, it is equally possible, nay, most probable, that these terms were *properly* applied to both. We cannot form a just idea of an ancient orchestra without this concession.

We much doubt, whether in the infancy of song, time was not much more studied than we are apt to imagine: when music became more complicated, the fact cannot be disputed. As singer and poet were in all nations synonymous phrases, we shall not err, bearing in mind our preceding remarks, in deciding the progress of music to have been nearly commensurate to the progress of poetry. Of course, we except the scientific improvements referable to later ages.

I regret that the nature of my present work restricts me from availing myself largely of the Greek writers on music, who are best calculated to elucidate ancient practice, for Dr. Burney was unfortunately too imperfect a Grecian for us implicitly to rely on him, as we are certified by the numerous errors in his book, where the Greek language is quoted. Some of these musical works yet exist in manuscript on the shelves of one or another of our great libraries; but where is the encouragement to edit and translate them? and who can form an accurate judgment of former music, in its departments of expression, execution and time, until they shall have been brought to light,—until they shall have been compared with their counterparts in the East,—until they shall have been furnished with a commentary, collating the by gone with the modern days of the science? alas! these things as yet rest in the bosom of Futurity!

Τᾶντα Θεῶν ἐν γούνασι κεῖται.

yet although this much to be desired event lies among the lacunæ, which futurity must supply, I cannot more properly conclude this chapter, than by embodying the various opinions of the ancients on the subject.

According to Aristides Quinct. μέλος *melody* consists in beautiful sounds and flexion of the voice and ῥυθμὸς or rhythm in modulation. According to Constantine time, number, and rhythm are the three great points in music.

Time is the order of motion, or the particle of a foot or the smallest measure of the voice. For time measures sound, that it may be from the Arsis to the Thesis in the same spaces of feet. But, number is the order of time of every description:—and rhythm is that elegance or concinnity resulting from the certain order of the different sorts of time, which causes our ears to be accordingly enchanted. This is what Aristotle says in Problem; Segm; ιϑ΄ Quœst: λη΄. Gellius maintains, on the authority of Varro, that the *longer* measure of voice is called rhythm, and the *higher*, melody, in which he is followed by Cœlius. By the longer measure or rhythm, the measure or number of the notes and order of feet is implied, by the higher or melody a modulated song. Hence, rhythm or ῥυϑμὸς by metonomy passes into many other senses. For, it is predicated of motion, as in the flight of birds, the crackling and movement of the fingers, in the blows of the Blacksmith's hammer and things of this description: orators also and physicians lay claims to it. Thus, ῥυϑμὸς whether in prose, or bound by metrical laws, is also equivocally called *numerus* by Cicero, in the same way, as ἄριϑμος is used by Arithmeticians and signifies quantity. But the mutual response of the same quantity in a proposition is called ῥυϑμὸς by musicians, of which we have already spoken. This rhythm is however twofold, the one in syllables, as in parts on account of the feet, the other in feet on account of the verses: for a foot is a disposition of syllables, and the consent arising from the right collocation of two or more feet is named rhythm. For as a concentus *(concert)* is the agreement of different things, of an acute and a grave sound, so number is the agreement of quick and slow motion. Quinctilian in the 4th chap. of his 9th book calls rhythm, *numerus oratorius*, &c. &c. Longius, the hearer of Longinus, avers *this number* to be the Spirit of Metre. Diomedes calls a verse a modulated image, which preserves the number of syllables and often contains position and "*Sublation.*" Aristotle in the third book of his rhetoric says, that all things are effected by *number*: for the *number* of the form of a discourse is *rhythm*: περαίνεται δὲ ἀριϑμῷ πάντα ὁ δὲ τοῦ σχήματος λέξεως ἀρίϑμος ῥυϑμὸς ἐστὶν. Hence he forbids

the existence of *μέτρον*, i. e. verse in a discourse, but orders the introduction of *number*, that is, *rhythm;* but by other writers, not a *discourse or oration* is said to be *numerus*, (*number*) but a *poem*. Thus, the difference between *μέτρον* and *ῥυθμὸς* is to be explained, as that between *genus* and *species*. For rhythm is more widely accepted than metre, because it consists of the *numbers* themselves, but we cannot argue vice versâ. Again, a verse is necessarily constituted of syllables and feet: from these it depends, as if from its sole materials: but without these *number* may nevertheless subsist. For instance, if we forget the words of a song, we frequently preserve the *notes* and *numbers* in our minds, which the poet attests, who says,

Numeros memini, si verba and tenerem.

Metre is only discerned in words, but rhythm also in the motion of the body. The one is that of quantity in matter, the other that of quality in disposition. The one is more loose; the other more arranged and fixed: for if the words be commuted or transposed, even verse is measure not changed, although rhythm will be changed. Hence, the orator rather follows natural sounds and the *times* of the syllables: but the poet bound to the laws of poetry dares not essay other *numbers*. Therefore, Horace 4. Carm: said of the more licentious dithyrambics, whose numbers and feet are diffused through every florid oration,

Verba devolvit, numerisque fertur
Lege solutis.

Besides, we measure *numbers* by our ears and by our fingers, but the *numbers* of an oration, although by our ears, yet not by beating time: for oration descends not to the noise of fingers. The spaces also are free in rhythms, but in metres they are finite.

Such is the condensation of ancient matter on this subject free from comment on its merits or defects.

A DICTIONARY

OF A FEW OF THE

NUMBERLESS TERMS

USED BY

ITALIAN, FRENCH, AND GERMAN MUSICIANS,

FOR THE

VARIOUS DEGREES AND SHADES OF EXPRESSION, &c.

Arioso	With freedom of voice, smooth, graceful and melodious.
Affettuoso	With delicacy and tenderness.
Animato	With animation.
Agitato	With agitation.
Ad libitum	At pleasure.
Amoroso	In a soft, delicate amatory style.
Ardito	Bold and energetic.
A Piacere	The same as ad libitum.
Al segno	Go back to the sign, or mark for repetition.
Brio	Brisk and brilliant.
Brilliante	Brisk, airy, bold and lively.
Bizarro	Slow, fast, soft or strong, according to the caprice of the singer.
Bis	Twice, implying that the bar or bars, included with the term in the same curve, drawn under or over the notes, must be twice sung, before the singer proceeds to the next bar.
Bene Placito . . .	At pleasure.
Benmarcato . . .	Well marked.

Cantabile . . . . In a graceful elegant and melodious style
Calando . . . . Gradually softer and slower.
Crescendo, or *Cres.* . A gradual increase of sound, see page 149.
Con Brio . . . . With briskness and brillancy.
Con Dolore . . . . See Doloroso.
Con Affetto . . . Smooth, tender and affecting.
Con Foco . . . . With spirit.
Con Furia . . . . With vehemence and fury.
Con Spirito . . . . With spirit.
Con Gusto . . . . With taste.
Con Moto . . . . With emphasis, with agitation and commotion.
Con Delicatezza . . With soft and delicate expression.
Continuato . . . . The note to be held on with unvaried force.
Concitato . . . . Agitated, the same as agitato.
Con Commodo . . With ease and quickness.

Da Capo, or *D. C.* . Begin again.
Discrezione . . . With care, discretion, and judgment.
Dolce, or *Dolcemente* Soft and sweet.
Divoto . . . . . Solemn.
Diminuendo . . . See page 149.
Doloroso . . . . Plaintive and melancholy.
Dolcemente . . . . Soft, sweet, and graceful.
Delicatezza . . . . See Con Delicatezza.

Expressivo . . . . With expression.

Focoso . . . . . See Con Foco.
Flebile . . . . . In a soft doleful style.
Furioso . . . . . With boldness.

Gaiement . . . . Gay lively manner.

Gustoso . . . . . In an elegant finished style.
Grazioso . . . . Flowing and graceful.

Hardiment . . . . Bold, brisk, animating.

Lamentazione, . . .
Languido, ...
Languente, or . .
Languissant, . . . } To sing in a doleful, mournful, melancholy manner.
Lachrimoso . . . In a mournful pathetic style.
Legato . . . . . Smooth and gliding.
Legatissimo . . . Most tenaciously smooth.
Legeremente . . . Lightly, gently, and with ease.
Leggiardo . . . . Lively, brisk and gay.

Maestoso . . . . Majestic, bold and distinct.
Mancando, or . . } A gradual softening of the voice.
Morando, ... } A decreasing or dying of sound.
Mesto . . . . . See Doloroso.
Mezza Voce . . . In an under tone, in a suppressed quality of voice.
Messa Di Voce . . Swelling of the voice upon holding notes.

Osservanza . . . . Sing with scrupulous exactness, neither adding nor diminishing.

Pastorale . . . . In a rural style.
Pathetica . . . . Pathetic, moving, affecting.
Pronto . Readily without loss of time.

Pietoso . . . . . Sing to excite pity or compassion.

Perdendosi, ...
Perdendo, or . . . .
Perd' . . . . . } A gradual decrease of the voice to the last note of a passage, (over which it may be written) and with a tone insensibly sinking on the ear, until entirely lost.

Piacere . . . . At pleasure.

Piangevolmente . . In a soft doleful complaining style.

Raddolcendo . . . In an assuaging style.

Reditta, ...
Replica, or . . . .
Replicato . . . . } Repeat.

Rissoluto . . . . Firm and determined.

Ritardando . . . . A gradual slackening of time.

Rallentando . . . The same as Ritardando.

Roulade, or *Roulement* An extemporaneous rapid flight of notes, see Volata.

Recitante . . . . In the style of recitative.

Scherzando . . . Playfully.

Spiritoso . . . . Spiritedly.

Staccato . . . . Abrupt, short, and distinct.

Sotto Voce . . . See Mezza voce.

Stentato . . . . Throw the voice out freely to express some extraordinary emotion.

Sostenuto, or *Sos.* . Implies the note to be held on to the extremity of its value.

Strepitoso . . . . In an impetuous boisterous style.

Subito . . . . . Quick, expeditiously.

Si Piace . . . . If you please, implying that the cadence or passage may be sung or omitted.

Senza Rigore . . . Not in strict time.

S'lentando, or *Silentando*, . . . Slacken the time.

Smortzando, ... *Smortzato*, or *Smorz*, A gradual, diminishing sound, in the *Legato* style.

Soave, or *Soavemente*, Sweetly, agreeably, engagingly.

Svegliato . . . . Sing in a brisk, lively, gay manner.

Sciolto . . . . . Sing the notes in a free, separate, and distinct manner.

Simplice. . . . . With chasteness and simplicity.

Siciliana . . . . In a pastoral style.

Trillando . . . . With shakes.

Trilletta . . . . A short, passing shake.

Tendrement . . . Tenderly, gently, moving and affecting.

Tempo Rubato . . See page 291.

Timoroso . . . . In a style expressive of awe or dread.

Tenuto, or *Ten'*, . . The notes are to be sustained or held on.

Tremolo, *Tremente*, or *Tremolante* . . . Swell or draw out the voice with a tremulous motion. This can only be accomplished by strictly practising the crescendo and diminuendo.

Variamente . . . In a free and varied style.

Vite . . . . Lively and spirited.

Vivace . . . . . Lively.

Vivacissimo . . . Extremely lively.

Vigoroso, or *Vigorosamente* . . . With vigor, strength and firmness, in a bold energetic style.

Visto, or *Vistamente* . Quick without delay.

Vivo . . . . . Animated, lively.

Volata, or *Volée* . . A rapid flight of notes.
Volti Subito, or *V. S.* Turn over quickly.

Quasi Andante . . In the manner of Andante.

Terms to denote the various Degrees of Time, &c.

Grave . . . . . The slowest time.
Largo, or *Lento* . . A degree slower than grave.
Larghetto . . . . Not so slow as Largo.
Poco Largo . . . Rather slow.
Poco Piu Lento . . A little slower.
Largo di Molto, or *Molto Adagio* . . . } Very slow.
Adagio . . . . . Slow with grace and embellishments.
Adagio Assia . . . More slow.
Lamentevole . . . Slow and mournful.
Lentement . . . Slow time.
Lentemente . . . Somewhat slower.
Lentando . . . . The notes are to be sung with increasing slowness.
*Andante** . . . . Rather slow, distinct, tender and soothing.

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* Andante was at one period found at the beginning of old movements of a grand and even cheerful style—but it now implies, that the time must be rather slow. Originally the word had no reference whatever to time, but merely indicated, that the notes were to be performed in a distinct manner, especially in thorough bass.

Andantino	Somewhat slower than Andante.
Allegro	Quick.
Allegretto	Moderately quick.
Poco piu Allegro . .	A little quicker.
Allegro de Molto . .	Very quick.
Allegro Assai . . .	More quick.
Un poco meno Allegro	A little less gaily.
Allegro non tanto . .	Not too quick.
Non troppo Allegro .	Not very quick.
Moderato	Between slow and quick.
Tempo Ordinario . .	In the usual time.
Presto	Gaily, quick.
Piu presto	Very quick and gay.
Prestissimo	Extremely quick, with fury.
Veloce	In rapid time.
Marcato	With marked time.
Tempo primo . . .	Resume the former time.
Tempo Giusto . .	In exact time.

Terms to denote the different Degrees of Loud and Soft.

Piano-Pia, or *P.* . .	Soft.
Pianissimo, or *P.P.* .	Very soft.
Piu Piano	More soft.
Poco Piano . . .	A little soft.
Meno Piano . . .	Less soft.
Mezzo Piano . . .	Rather soft.

Forte, or *F.* . . . Loud

Fortissimo, or *F.F.* . Very loud.

Meso Forte . . . Less loud.

Piu Forte . . . . More loud.

Meno Forte . . . . Moderately loud.

Sforzato, or . . . } A particular force or accent on the note over or under which
Sforzando . . . . } the word may be written. See p. 181.

Rinforzando, or *Rin, f.* The same as Sforzato, only it applies to several succeeding notes.

CHAP. XIII.

ON THE ORIGIN OF THE SCALE.

Ἀπόλλων
ἁρμόσασε γλῶσσαν καὶ νόον ἡμέτερον·
φόρμιγγ' αὖ φθέγγοισ' ἱέρον μέλος ἥδε καὶ αὐλῳ.

Theoguis, 757.

O carminum dulces notæ !
Quas ore pulchra melleo
Fundis, lyræque succinis.

The Chinese declare, that they framed the proportions of musical notes into a regular system, about 2960 years, B. C. but as I am not sufficiently *skilled in all the cunning* of the Chinese, I will commence with Greek authority.

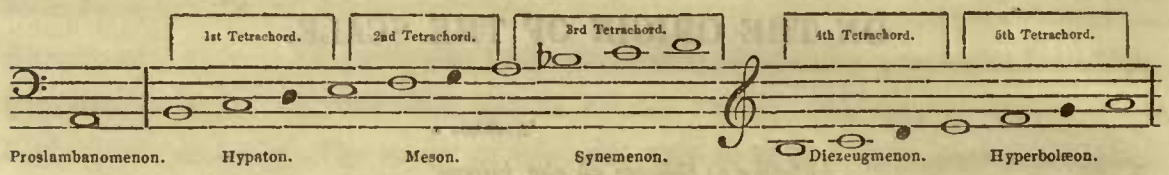
In the time of Aristoxenus, the oldest writer on music, whose works have come down to us, and who flourished about 350 B. C. the Greek scale extended as far as two octaves, and was called by the Latins *Systema perfectum, maximum, immutatum*; the great, the perfect, the unchanged system; because its extremes formed a perfect consonance, including all the simple, double, direct, and inverted concords, with all the particular system; and it was the opinion of the ancients, that this disdiapason, or double octave, was the greatest interval, which could be received in melody.

This scale was composed of five *tetrachords* or different series of four sounds, with one note added at the bottom of the scale to complete the double octave; whence the string which produced this sound was called Προσλαμβανομένη *Proslambanomenè*, or note subjoined to the scale: for though this was constantly the lowest sound in all the modes Diatonic, Chromatic, or Enharmonic, it was not included in the tetrachords.

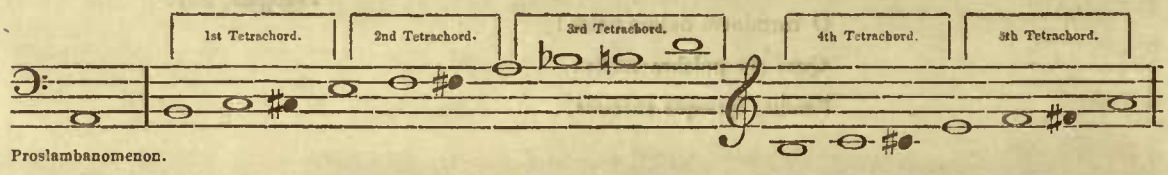
I have here given an example of this scale in our modern notes. It will

be observed, that the 4th note of the 1st Tetrachord is the commencement of the 2nd Tetrachord—and the 4th note of the 2nd Tetrachord is the commencement of the 3rd.

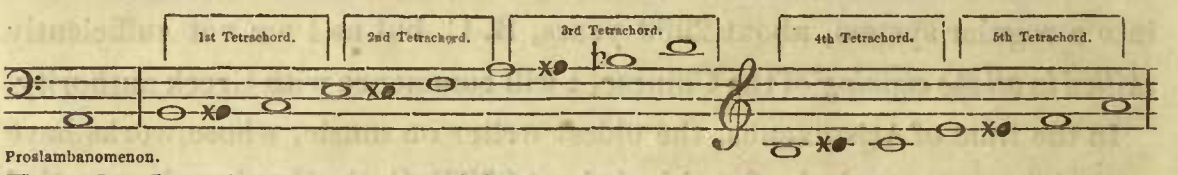
Diatonic Scale composed of Tones and Half-Tones.



Chromatic Scale composed of Half-Tones and Minor Thirds.



Enharmonic Scale composed of Quarter-Tones and Major Thirds.



Tetrachord.—τέτρα contracted from τέτταρα, four and χόρδη, chord or string, a term applied to the lyre in its primitive state, when it was said to have only four strings, but the word in its literal sense signifying any thing that has four sounds or strings, hence the application of the term to the ancient Diatonic Scale may be easily understood.

*Proslambanomenon**—the added or assumed.

Hypaton—the lowest.

Meson—the neuter of the adjective μέσος, that holds the middle place: this Tetrachord is thus called *Meson* from its situation between the *Hypaton* and *Synemenon*.

* I would observe, that where this word is written, *proslambanomenos, proslambanomene,* or *proslambanomenon,* the change is only one of gender, occasioned by the gender of some noun either expressed or understood. This applies to every other adjective-term.

Synemenon—The united or conjunct, applied or adjusted.

Diezeugmenon—disjoint, separate, so called from its being separated from the preceding tetrachords.

Hyperbolæon—from the adjective ὑπερβολαῖος, supreme, high, or shrill, so called because the sounds of this Tetrachord are more acute than the preceding four, sometimes called *hyperboleon*, ὑπερβόλεον.

Quintilianus curiously indulges his flights of imagination by comparing the five tetrachords to the five senses—"The *tetrachord Hypaton*," says he, "resembles the *touch*, which is affected in new born infants, when the cold makes them cry. The tetrachord *Meson* is like the *taste*, which is necessary to the preservation of life; and hath a similitude to the touch. The tetrachord *Synemenon* is compared to the *smell*, because this sense is allied to the taste. The fourth, *Diezeugmenon*, is compared to the *hearing*, because the ears are remote from the other organs of sense, and are disjointed from each other. The tetrachord *Hyperbolæon* is like the sight, being the most acute of the systems, as that sense is of our external powers of perception.

He next compares the five Tetrachords to the five primary elements; *Hypaton* says he, "answers to the *earth*, as the most grave: *Meson*, to the *water* as nearest the earth: *Synemenon*, to the *air*, which passes through the water, remaining in the profundities of the sea and the earth, and is necessary for the respiration of animals; *Diezeugmenon*, to the *fire*, whose motion being upwards is against nature, and the *Hyperbolæon* to the *Æther*, as supreme and above all the other tetrachords."

DIATONIC SCALE.

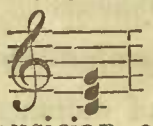
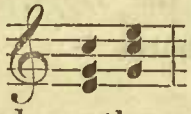
Diatonic from the Greek *Dia* (through) and Tonos (a tone): in this sense the Diatonic is so called, because the greatest number of intervals in that scale are tones.—It is the opinion of Aristoxenus, that the Diatonic scale was the first, and that from the Division of its intervals arose the other two.

—Aristides* says, the Diatonic is the most natural, because all who have ears, though uninstructed in music, are capable of singing it.—The *diatonic* he observes† was manly and austere, the *chromatic* sweet and pathetic, and the *Enharmonic* animating and mild.

CHROMATIC SCALE.

Chromatic from *Chroma* (colour) derives its name, say Martianus Capella and Bayennius, by reason the Greeks marked it with coloured characters which they called χρῶμα or as P. Parran observes, because it is the medium between the other two, as colour is between black and white; or because the chromatic kind varies and embellishes the Diatonic by its semitones, which have the same effect in music, as the variety of colours have in painting.

The affinity or analogy between colours and musical sounds is rather curious: for example every composition has a principal *tone sound* or *predominant*, which is called the *key note*, to which every other sound refers ;‡ so also in every harmonious composition of colours there is a principal *tone* or *predominant colour*, to which its other hues subordinately refer.

There is certainly a remarkable conformity of the science of colours with that of sound, and in no instance is this more evident than in the corresponding relation of the primary colours and the three notes, which constitute the common chord in music  and as it is by the inversion of this common chord, that the musician obtains the other two perfect consonances  so by a similar transposition of the primaries, the artist produces three perfect consonances of colours. Musicians, it is true, denominate the two inversions imperfect concords not

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* P. 19. Edit. Meibom. † P. 111. ‡ For explanation of the term key-note, see page 131.

as unpleasing to the ear, but as unfit to commence or terminate a composition: in this too, colours resemble sounds, since the inversions of their primary triad, blue, red, and yellow, though perfect in *consonance*, are imperfect in series.

The invention of the Chromatic Genus has been awarded to Epigonius—the original author of chorusses—he was the first, who played upon stringed instruments without a *plectrum*, who according to Athenæus first united the melody of the Flute to that of the Cithara, and by this means softened the harshness and inflexibility of the Cithara, when played alone. He was also the inventor of an instrument with forty strings, called after himself Epigonium.

Böethius and Zarlin assign the invention of the Chromatic Genus to Timotheus a Milesian, in the time of Alexander the Great. It is not however very easy to fix upon any one as the inventor, as from the number of books that have been lost on the subject of music, we can only yield to conjectures,* nor is it very easy for us to determine the different species of the Chromatic music the ancients had in use: we have no knowledge whatever of the real use and advantages they made of this genus. Vitruvius declares, that the Chromatic was *grave* and *majestic*, on the other hand we are told that the Spartans on account of its softness banished it their city. Plutarch in his first essay against Colotes the Epicurean asks, "Why does the Chromatic Genus melt and dissolve, and the Enharmonic brace the nerves and compose the mind after being disturbed?"

Aristotle says the elements of the Chromatic Genus are the two semi-

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* The list of Greek writers on the subject of music, whose works are lost, amount in Fabricius, to nearly 30. The most ancient writer on music was Lasus Hermionensis; but his works, as well as those of other Greek and Roman writers on music are lost. Athenæus quotes a passage out of a fourth book of Aristoxenus, although we have but three imperfect books extant out of 452 of his works mentioned by Suidas. The tracts of Aristoxenus, that have come down to us, have been cited by Euclid, Cicero, Vitruvius, Plutarch, Diogenes Laertius, Athenæus, Aristides Quintilianus, Ptolemy, Böethius, &c.

tones and a Triemitonium.* Aristoxenus divided the Chromatic into three species; the *Molle* or *Hemolion*, and *Tonicum*. Ptolemy divided it into *Molle* or *Antiquum*, and *Intensum*, and Dr. Pepush distinguishes three sorts of Chromatic, viz. *Molle*, *Sesquialterum*, and *Toniæum*.

The first, which is not known amongst the moderns, was a division of the Diatessaron or fourth, into three intervals, which were two subsequent semitones minor, and the interval, which is the compliment of these two to the fourth; and this interval will be found equal to a third minor added to an Enharmonic diesis.

The second is the Chromatic of Didymus, as mentioned by Ptolemy, and was a division of the fourth into a semitone major, a semitone minor, and a third minor.

The third was a division of the fourth, into a semitone major, succeeded by another semitone major, and the compliment of these two to the fourth, which is the interval commonly called a superfluous tone. This genus, as also the second, may be met with in modern music.

The Abbè Feyton has written very learnedly on the Chromatic Genus, and in such a manner, as will totally destroy the few ideas we have formed from the perusal of ancient authors on the subject, who it appears did not exactly understand one another. For a little contradiction on what they called semitones, consult Aristoxenus, pp. 20 and 45.—Nicomachus, pp. 20 and 21.—Bacchius, p. 3.—Aristides, p. 16.—Meibomius, p. 46. Aristox.—Ib. pp. 14, 32, and 33.

ENHARMONIC SCALE.

Enharmonic, extremely musical, so called from its superior excellence. Aristoxenus ascribes the invention of this genus to Olympus. The diastema†

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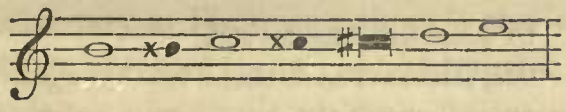
* Triemitonium, a minor third. See Chromatic Scale, page 312.

† Diastema, an interval, or space.

of the Enharmonic according to Euclid are two dieses and the ditonus. Brossard says, it is a species of music, the modulation whereof proceeds by intervals less than quarter tones. This genus was in great use among the Greeks, especially in their dramatic performances; but in what its excellences consisted we have never been able to find out. It was allowed by all to be so difficult that few could ever practice it: one of the Enharmonic scales in the time of Aristoxenus, consisted of quarter tones and major thirds :* they had originally another kind of enharmonic, which was considered much easier of execution, but is now lost. The following is a progression of an Enharmonic 4th from Euclid's Introductio Harmonica.†



Aristotle‡ speaks of Enharmonic melodies being formerly preferred to all others for their ease and simplicity. The enharmonic was in its decline in the time of Aristoxenus and the chromatic daily increasing in public favor.§

Dr. Burney tells us, that Dr. Russell procured him from Aleppo the Arabian scale of music, the octave of which consisted of twenty-four quartertones, all of which had their particular denominations.

Guido Aretino, a monk of Arezzo in Tuscany, at the commencement of the eleventh century, about 1022, first improved and divided the scale or diagram of the Grecians into three series or columns, which were called Hexachords. The word *Hexachord* is derived from the Greek, and is equivalent to that which we now call a sixth.

Guido called his table of hexachords, or scale of six notes, that compose

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* This is the Enharmonic Scale I have given at p. 312.

† The four white notes are the *Diatonic*, the two first black ones *Enharmonic*, and the breve *Chromatic*.

‡ Prob. XV. § Aristox. p. 23.

a hexachord, the *Gamma* from the Greek letter Γ, to show that the Greeks were the inventors of music. Some writers are of opinion, that Guido having placed one note below the *Proslambanomenos* (the gravest note of the ancients), which he called *Hypo-proslambanomenos*, denoting it by the letter G, or the Greek Γ, because that letter was the commencement of his table of hexachords, thus occasioned the whole scale to be called by the name *Gamma*.

Guido then applied to his Gamma the following six monosyllables,—Ut, Re, Mi, Fa, Sol, La, which were taken from the first syllables of a short Latin hymn, dedicated to St. John Baptist, composed, according to Possevin, by Paul, a Deacon of the Church of Aquileia, about the year 770.

UT queant laxis REsonare fibris,
MIra gestorum FAmuli tuorum,
SOLve polluti LAbii reatum.
Sancte Johannes.

They are likewise comprised by Angelo Berardi in this line:—*Ut*, *Re*-levet *Mi*-serum *Fa*-tum *Sol*-itosque, *La*-bores.

*Example of the Three Hexachords of Guido's Table or Gamut.**

Durum Hexachord.
Natural Hexachord.
Molle Hexachord.
Hypo-proslambanomenon.
Ut Re Mi Fa Sol La Ut Re Mi Fa Sol La Ut Re Mi Fa Sol La

When Guido first introduced these syllables, he demonstrated their progression in relation to the three hexachords on his harmonic hand (which was a figure of the left hand stretched out) and taught on the joints of the fingers the names of the notes in solmization. Faber placed a clef at the top of the three middle fingers, as beacons or land marks, making each

*We may here trace the origin of that barbarous term *Gamut*, which is merely a corruption of the words *Gamma* and *Ut*,—Gamma being the first words of the Hexachords, and *Ut* the first of the six monysyllables.

finger the representatives of a tetrachord. D'Avella exhibits a great number of harmonic hands, one of the hands he calls Boethian, another he gives to Plato, and a third to Aristotle.

Guido's declaration of the use of the preceding syllables with their several mutations, and his whole doctrine of solmization may be found in one of his small tracts entitled *Argumentum novi cantus inveniendi.* At Pomposa he composed a tract entitled *Micrologus*, "a short discourse," dedicated to Theobald, Bishop of Arezzo. Vossius speaks of another musical treatise written by him and dedicated to the same person. Martini mentions several MSS. of Guido, two in the Ambrosian Library at Milan, and another among the archives of the Chapter of Pistoja in Tuscany, a third in the Medico Laurenziano Library at Florence; there is also a MS. of his in the Library of Baliol College, Oxford; and several fragments exist among the Harleian MSS. in the British Museum, No. 3199.

Without derogating from the claim of merit due to Guido for his improvement, by the introduction of the six syllables, it must be observed, that the idea was not originated by him for the *Phonastæ;* those who taught the management of the voice among the ancient Greeks used four different monosyllables, ending with different vowels by way of solmization *Tᾱ, Tᾱ, Tᾱ, Tᾱ,* (Tᾰ, Tῆ, Tὼ, Tῠ), which served for each tetrachord.

The celebrated Prussian chapel-master C. H. Graun employed the following syllables *Da, me, ni, po, tu, la, be,* which are adopted by Hiller in his "Anweisung zum Gesange" (2nd edition, 1798), not like those of Guido, to ascertain the intervals of the scale, but merely to accustom the vocal student to sing upon all the vowels intermixed with the principal consonants.

In the foregoing table it will be seen that *Ut* was invariably the term applied to the key-note of each scale; consequently *Mi* and *Fa* always distinguished the semitones, when they took place: by which excellent practice, Guido gained two grand objects with his pupils; first, it taught

them to sing at sight; for whilst they were learning to tune with their voices the different degrees of sound in the scale, as expressed by notes, they not only did it the better by articulate sounds, but by observing the degrees and intervals expressed by those syllables, they more readily knew the places of the semitones and the true distance of the tones. Secondly, it improved their enunciation, for in the six syllables, which Guido selected, from the before-mentioned hymn, are comprised all the five Vowels, Ut, Re, Mi, Fa, Sol, La, which, when properly pronounced with
U E I A O
the consonants to which they are attached, greatly accelerated the improvement of the singer's articulation.

The Italians considering the monosyllable *Ut* too hard and rough for the vocalist to pronounce to any advantage, changed it, for the sake of a softer and more useful pronunciation to *Do*, but the French still retain the original *Ut*, and very prudently so, for in their language *Ut* is as essential as *Do* in Italian.

Uricci Putaneo of the sixteenth century, some say, but others Le Mair, a French musician of the seventeeth Century, considered Guido's scale imperfect without a seventh note; he, therefore, introduced the monosyllable *Si*, so that the Gamut afterwards became complete: but though Le Mair laboured for thirty years to bring this syllable into practice, it was not adopted by the profession until after his death.

Surely those *enlightened* musicians, who scoffed at the advantageous introduction of the monosyllable *Si*, during the author's life, and considered it as an innovation on their *good old* established rules, may be accused of greater prejudice than the poor woman who to keep the equilibrium of a basket of potatoes, counterpoised it across the back of her donkey by another basket of stones, and on being interrogated by a humane passer by, why she did not throw away the unprofitable part, and substitute half of the potatoes, which would answer the same purpose, replied "My father

and mother did so before me, and I shan't alter what they thought good."

Another powerful example of the *liberality* existing amongst the sons of *harmony* towards each other presents itself in the case of Claudio Monteverde an eminent musician, who published at Venice in 1582, but was treated as an ignorant corruptor of the science he professed, for *presuming* to *violate* many rules of counterpoint, which having been long established were held sacred by orthodox professors.

The man, whose genius leads him to deviate from the beaten track, is too often, by those who from necessity are compelled to follow the steps of their progenitors, designated a *quack;* for as the heat of the sun draws forth noxious vapours from the earth, so will the resplendent rays of genius draw forth the poison of envy from the dark bosom of the malignant. Calumny dips her forked tongue in bitter gall, and flies abroad to circulate her venom to the disadvantage of poor genius ; which engrossed by its own flight leaves many a rent in its garment for scandal to tear still wider : and at length what between its own faults and those imputed to its charge, it becomes so begrimed, that it turns affrighted from the picture, which malice had portrayed and can scarcely recognise a feature of its own performance. Oh ! wherefore, while delineating our neighbour's imperfections, until the acid becomes too predominant, does not mercy descend and infuse a little honey, to soften the acrimony of the human heart !

Monteverde is said to have been the first, who used such double discords as $\frac{9}{4}$ $\frac{7}{4}$ and $\frac{7}{2}$, and the flat 5th and 7th unprepared :—he determined also the key of each movement, smoothed and phrased the melody, and made all his parts sing in a more natural and flowing manner, than had been done by his predecessors.

Amongst the musicians, who waged war against Monteverde, Geo. Maria Artusi in his publication " on the imperfection of modern music" inveighed with great asperity against him, which he answered in prefaces and letters

prefixed to his works; but his best defence (observes his historian) was the revolution he brought about in counterpoint; for his licences, pleasing the public ear, were soon adopted not only by dilettanti but professors.

As a useful hint to the modest student of genius, it may be as well to quote what has been so admirably expressed in favour of soaring wisely beyond limited rules. "The laws of harmony, like those of tragedy, comedy, and epic poetry, when once established, check invention, and frequently impel men of real genius to become imitators. Unluckily, musicians had not such perfect models before them, as antiquity has furnished to poets in the dramatic works of Sophocles, Euripides, and Terence; or the epic poems of Homer and Virgil. In the infancy of musical composition, men saw but a little way into the latent resources of harmonic combinations, rules were formed upon new and narrow principles, derived from monotonous and insipid compositions, when timidity was feeling its way in the dark, and every deviation from the practice of the first contrapunctist was thought licentious. However, men were too great friends to the pleasure of the ear, not to encourage such happy licences, as those with which Monteverde was charged; and since that time, every fortunate breach of an *old rule* seems to be regarded as the establishment of a *new;* by which means, the code is so enlarged, that we may now almost pronounce every thing to be allowable in a musical composition, that does not offend cultivated ears."

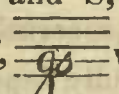
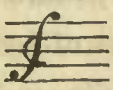
ON THE ORIGIN OF CLEFS.

Clef is a character placed on a line at the beginning of a staff, from which all the notes in the song or piece take their names. Some write *cliff*, others *cleff*, *chiave*, *cleave*, and *clave*. This is of no importance: the word is derived from the Latin *(clavis)*, a key; in which sense we look upon a *clef*, as the *key* that opens to us the names and pitch (with respect to acuteness and gravity,) of every note in music.

There are three clefs, namely, the Treble, or G clef,

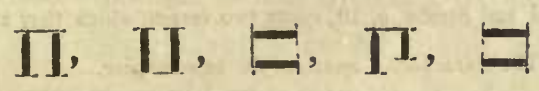
the Tenor, or C clef,

the Bass, or F clef,

The clefs were originally nothing more than letters placed opposite to notes of the same name, when every line had a letter marked for a clef. The treble, or G clef, for instance, is a corruption of the compound character of the letters G and S, meaning G, or Sol, and was thus distinctly written on the staff,  which may be seen throughout "A Book of Psalmody," by the Rev. John Chetham, published in the year 1745; also in Dr. Pepusch's Treatise on Harmony, Rameau's Treatise, Turner's Essay, &c. &c. The bass, or F clef, was merely the letter *f*, with a circle upon it to shew the line on which it was intended to be situated, thus or 

ON THE ORIGIN OF NOTES.

Notes are characters, which represent the degrees of gravity and acuteness to be given to each sound. The ancient Greeks had no other characters for symbols of sound than the twenty-four letters of their alphabet, and in order to multiply these characters to express the various sounds in music, they were placed horizontally, inverted, doubled, lengthened, turned to the right or to the left some were written in small letters and others in capital; thus the letter *Pi* assumed the following different forms:



And after mutilating and distorting their letters in every possible way in order to augment their musical import, they had recourse to accents.

Meibomius, in his notes on Euclid, has given the seven modes of Ptolemy's scalès in these Greek letters.

From this prodigious combination of notation the study of ancient music became very difficult; hence Plato recommended the study of three years merely to learn its rudiments. It seems, however, that these did not so much express varying notes as varying significations: thus the character which marked the Proslambanomenon of the Lydian mode, marked also the Parhypate-meson of the Hypo-Iastian, the Hypate-meson of the Hypo-Phrygian, the Lychanos Hypaton of the Hypo-Lydian, the Parhypate Hypaton of the Iastian, and the Hypate Hypaton of the Phrygian mode.

The invention of this notation or mode of ascertaining and preserving melody, which before was traditional and wholly dependent on memory is ascribed by Alypius, Gaudentius, and Boethius, to Pythagoras, but Plutarch, from Heraclides of Pontus, avers that Terpander, the inventor of *nomes* for the Cithara, in hexameter verse, set them to music, as well as the verses of Homer, in order to sing them at the public games;* and Clemens Alexandrinus in telling us that the musician wrote the laws of Lycurgus in verse, and set them to music, makes use of the same expression as Plutarch; which seems clearly to apply to a written melody.†

Dr. Burney‡ remarks, that the various modifications of letters and accents in the Greek notation composed in all one hundred and twenty different characters, which were still considerably multiplied in practice; for each of these characters serving many purposes in the vocal as well as instrumental tabla-

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* Terpander according to the Oxford Marbles was the son of Dardanius of Lesbos; he taught the nomes or airs of the Lyre and Flute; he added three strings to the Lyre, which before his time had but four, and in confirmation of this, Euclid, lib. xiii. and Strabo, p. 19, quote two verses, which they attribute to Terpander himself.

"The tetrachord's restraint we now despise,
The seven string'd Lyre a nobler strain supplies."

Athenæus, from Hellanicus, informs us, that Terpander obtained the first prize in the musical contests at the *Carnean Games*; and Plutarch says, no other proof need be urged of the excellence of Terpander in the art of playing upon the Cithara, than the register of the Pythian games, for which he gained four prizes successively.

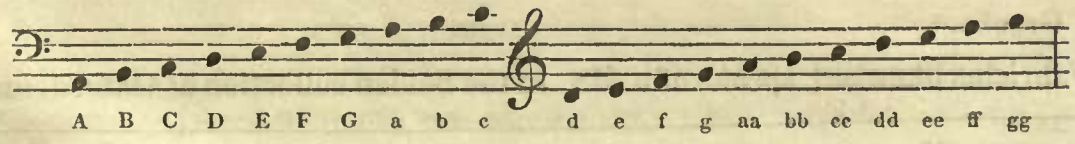
† Stromata, lib. 1. ‡ Vol. I. p. 14.

ture or gamut, and being changed and varied according to the different modes and genera, as the names of our notes are changed by different clefs and keys, the 120 Greek characters produced 1620 notes.

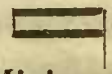
Alypius gives us characters for fifteen different modes, [as may be seen in Meibomius's translation of the seven Greek authors,] *which*, with the difference of the genera and the distinction between the voice and instrument, there having been different characters to distinguish the sounds of the voice from those of the instrument, Mr. Malcolm, like Dr. Burney and M. Burette, makes 1620 notes. The latter gentleman* justly remarks, that it is astonishing that the ancient Greeks, with all their genius, during the many ages, in which music was cultivated by them, never invented a shorter and more commodious way of expressing sounds in writing than by 1620 notes, and that they never thought of simplifying their tablature by making the same characters serve both for the voice and instrument.

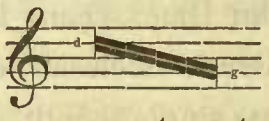
In the first ages of Christianity the ancient Greek notation by letters was thrown aside, and John Damascenus invented new characters, which he accommodated to the Greek Ecclesiastical tones; these characters did not, like ours, merely express single sounds, but also expressed all the intervals used in melody, as semitone, tone, third minor, third major, &c.†

In the primitive state of the gamut of Guido, he too expressed the sounds by letters of the alphabet, without lines or musical characters for time, by beginning with capitals for the first octave, small letters for the second, and double letters for the third, just as St. Gregory had done in naming the notes called Gregorian. Hence to St. Gregory we are indebted for abolishing the Greek complicated symbols of sound, and substituting the Roman letters, which represented our notes in the following order,



* Mém. de Litter. tom. v. p. 182.—Burette. † Instit. Harm. 4tâ. parte. cap. viii.—Zarlino.

These letters were afterwards put entirely aside for characters or notes, by which the different times might be commodiously expressed, such as the Large, Massima, or Maxima, written thus,  the Long, the Breve, and Semibreve, . The Minim, the Crotchet, Quaver, Semiquaver, Demisemiquaver &c. A short sketch of their invention and duration may be seen in my chapter on Time, p. 279.

At the first introduction of these notes, the manner of writing them was very complicated—there was for instance the *Black Full* and the *Black Voyde* , the *Red Full* [written in red ink] and the *Red Voyde:* If a *Blacke Voyde* happened to be placed amongst the *Blackes Full*, it was diminished in its duration one half of the value: and if a *Red Full* happened to be placed amongst the black notes, it was diminished in value one fourth part of its duration. When three breves were intended to be sung on one syllable, they were grouped together thus, Then they had the obliqua nota, which signified two breves tied together ; the two extremes marked the sound thus,  there were also various other complications, which in our present system of notation are entirely removed.

The Abate Martini, during his visit to the Greek isles for the purpose of ascertaining the style of music practised there, that he might judge whether any of the miraculous powers attributed to it by their ancestors still remained, procured an extract from a tract upon the music of the modern Greeks, written by Lampadarius ; in which tract there were upwards of fifty characters, amongst which are to be found most of those musical terms given by Du Cange, from a MS. treatise on the ecclesiastical music of the Greeks.*

Fabricius likewise† speaks of a MS. in the Selden collection at Oxford, and

* Gloss. Med. et Inf. Græcitatis. † Bibl. Græc. vol. 11. p. 269, 564, and 568.

of another in the Jesuits' Library at Louvain, in which there are explanations of the notes used by the modern Greeks, and in musical compositions by several authors.

ON THE ORIGIN OF STAVES.

Five parallel lines drawn one above the other, thus are called a staff, on the lines and spaces of which are placed our musical notes.

Kircher affirms, that, in the Jesuits' library at Messina, he found a Greek MS. of hymns above seven hundred years old, wherein some hymns were written on a staff of eight lines, marked at the beginning with eight Greek letters. It appears that the notes were only placed on the lines, and not on the spaces between. This account of Kircher, is confirmed by Vincenzio Galileo.*

The staff of five lines, which we now use, placing notes on both lines and spaces, is said to have been the invention of Guido ; but Vossius says, it was the practice of the Egyptians long before Guido's time. It is, however, the general belief, that the fifth line was added to the staff of four lines at the end of St. Lewis's reign.†

In the eighteenth century a staff of four lines was in general use, which may be met with at this period in some of the old church music. In 1550 there was published, upon a staff of four lines, the whole of the cathedral service, including prayers, responses, &c., set to music by John Marbeck, organist of Windsor. Published in the following style :—

" The Booke of common-praier, noted"
1550.
Imprinted by Richard Grafton, printer to the King's Majestie, cum privilegio ad imprimendum solum.
" In this booke is conteyned so muche of the order of common praier, as it is to be sung
in churches : wherein are used only these iiii sortes of notes.

* Dial. della. Mus. Ant. e Mod. p. 36.

† The Virginal of Queen Elizabeth, now in the Fitz-William Museum, at Cambridge, has a staff of six lines.

The first note is a *sterne note*, and is a breve, the second is a square note, and is a *semy-breve*, the third, a *prycke*, and is a *mynymme;* and where there is a *prycke* by the square note, that *prycke* is half as much as the note that goeth before it. The iiii is a close, and is only used at the end of the verse.

ON THE ORIGIN OF BARS.

A line drawn perpendicularly across the staff thus, is called a *Bar*—between each two bars is enclosed an equal value of notes, or proportions of time, called *measures*.* In ancient days, when there were no characters to distinguish the duration of notes, and they were all consequently of one equal value as to time, there could be no use for *bars;* but after the invention of breves, semibreves, &c., bars came into fashion, although they were not in general use, until about the middle of the seventeenth century. They are to be found throughout the *Ayres and Dialogues* of Henry Lawes, published in 1653; there are however none to be met with in Barnard's Cathedral Music, published in 1641, yet they appear to have been made use of to proportion and divide the value of notes in 1574, when the English translation of Adrian le Roy's book on the tablature was published. It seems, that *bars* were employed early in the fifteenth century only at the end of a sentence, as we find in the music sung at the cathedrals in those days.

ON INTERVALS.

Interval—from the Latin *intervallum*, the space between the stakes, which formed a Roman intrenchment, or as Isidore has it, *inter fossam per murum:* "between the ditch and the wall:" but in the present extended

* For examples of *measures*, see pages 280. 282, and 283.

application of the word, it signifies any space: thus in music, an *interval* is the distance between two sounds differing in pitch, in relation to their proportions as to acuteness and gravity of sound. For instance every sound having its own absolute tune, by comparing two or more sounds, we shall find them either equal or unequal in the degree of tune—those of the same pitch, that is, equal in the tune of the sound are termed unisons, but in those that are unequal in pitch, the distance of tune between two sounds constitutes what we call an *interval* in music. In this sense the Diatonic scale of eight degrees (of which I shall hereafter treat) embraces seven *intervals*. It is however the custom to name the intervals after the degrees of the scale; for "as in measuring," says Dr. Calcott, "it is usual to consider the termination of the distance, more than the space contained; so in music, the notes which limit the *interval*, are both called by the name of the interval itself."*

From *C* to *D* is an interval of a Second.
From *C* to *E* . . . . . Third.
From *C* to *F* . . . . . Fourth.
From *C* to *G* . . . . . Fifth.
From *C* to *A* . . . . . Sixth.
From *C* to *B* . . . . . Seventh.
From *C* to *C* . . . . . Eighth.

Pythagoras measured intervals by ratios and numbers:—he considered the differences of gravity and acuteness to depend on the different velocities of the motion that cause sound, and was of opinion, that they could only be measured by the ratios of those velocities; which ratios were first investigated by him (it is said) as he passed a blacksmith and observed a concord between the sound of the hammers striking on the anvil.

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* Bryennius has given a list of barbarous terms, as names of intervals, not to be found in any preceding writer; and, in the Glossary of Du Cange and the Abate Martini's papers, a great number occur, that are not to be found either in writers of high antiquity or in Bryennius.

Aristoxenus not allowing either reason or mathematics to have any share in the arrangement of intervals thought sense the only judge, and therefore determined the 4th, 5th, and 8th by the ear, and by the difference of the 4th and 5th found out the interval of a tone.

Ptolemy justly censures the one for discarding reason and the other for excluding sense, and desires both sense and reason to be conjoined in the matter.

A SHORT LIST OF GREEK TERMS.

Hypatē—*ὑπάτη**—the highest string in *fidibus* or stringed instruments, as opposed to the nētē—*νήτη*—or lowest: it utters the deepest sound. Tetrachords (of which there are five) Martianus Capella defines to be the congruous and faithful concords of four sounds placed in order,—— of which the first was the deepest, called by the Greeks hypaton—*ὕπατον*—the second, the middle or intermediate, which they called meson—*μέσον*—the third, the conjoined, which they called Synemenon—*συνημένον*, the fourth, the disjoined, which they called diezeugmenon—*διεζευγμένον*—and the fifth, the most shrill or acute, which they denominated hyperboleon—*ὑπερβόλεον*. See page 310, also Vitruv: l. 5. c. 4. Const: *in voce*.

Proslambanomenos—*προσλαμβανόμενος* — which Martianus Capella renders *the acquired* or *assumed*, see p. 310. But, according to Boëthius l. 1. c. 20. proslambanomenē—*προσλαμβανομένη*—was the name of the 15th string. There are others, such as,

Triemitonium—*τριημιτόνιον*—a tone and a half.

Hemitonium, *ἡμιτόνιον*, a semitone, a half tone.

Tonus, *τόνος*, in composition tonium, *τόνιον*, a tone.

—— tonicus or toniæus, *τόνικος* or *τονιᾶιος* belonging to a tone.

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* *ὑπάτη* having been the name of the highest string, and *ὕπατον* that of the deepest or lowest note, the distinction between *ὑπάτη* and *νήτη* was probably that of position in the performer's hands, the *ὑπατη* being uppermost and the *νήτη* undermost.

—— Tŏnĭæum dĭastēma, *τονιαῖον διάστημα*, the interval of a tone. Martianus Capella defines a tone to be the legitimate extension of sound, and the passage of one sound to another, or the smallest interval combined with the legitimate quantity, which arises from two sounds differing in themselves. A tone with the hēmĭtŏnĭŏn or half-tone makes the proportion called the sesquipla *or* sesquialtera, *or* sesquiplex, by different writers. That, which the Latin writers denominate *molle* or soft, is the hæmўlĕon, *αἱμύλεον* or *αἴμυλον* of some Greek authors. English musical writers have metamorphosed this word into *hemolion*.

Lichănŭs, *λιχανὸς*, is another musical term: it primarily means the forefinger; but Aristotle in his problems cites it, as a musical *χόρδη*. It may therefore be necessary to enumerate the Greek names of the fingers; e. g. The little finger, mĭcrus, *μικρὸς*, by others called ōtītes, *ὠτίτης*, or auricular; that between it and the middle, părămĕsŭs, *παράμεσος*, called also dactylĭōtes and ĭatrus, *δακτυλιώτης* and *ἴατρος*, or annular and medical; the middle mĕsus, *μέσος*, called also Sphăkĕlus, *σφάκελος* or Gangrene, because the ancients deemed it ignoble and to be, when extended, the sign of derision: accordingly, Persius denominated it *infamis*, Martial *impudicus*, others *verpus*, &c. &c.; the forefinger lichănùs, *λιχανὸς*, also deictĭcus, *δεικτικος*, or the index (*Salutaris* according to Suetonius and Martianus Capella) because it was applied to the mouth to denote silence; and the thumb Anticheir, *ἀντίχειρ*, named by Galen and Dioscorides dactўlus mĕgas, *δάκτυλος μέγας*, the great finger.

Plato and Aristophanes mention *μουσικοὶ ἀγῶνες* or *musical contests*: the ancients likewise had their musæa, *μουσεῖα*, in which music was studied on scientific and philosophical principles. From these Musæa I conceive that, which I have asserted among the ancients to have been equivalent to modern execution, to have proceeded: but if I be not accounted sufficiently to have demonstrated that postulate from the dithyrambic poets, and from those, who sang various sorts of song with many vocal inflec-

tions, and from *speaking* epithets in the Greek Language, let me call forth the ἀσματοκάμπται, who could have acquired their names *on no other account*, and let me according to the legitimate rules of Greek Grammar call *Execntion* ἀσματοκάμψις. The occasional application of κάμπυλος to this subject is also subsidiary to my argument.

Among other terms are

Phthongus, (φθόγγος) a musical sound or *note*, divided into

Oxys, (ὀξὺς) - acute

Barys, (βαρὺς) - grave

Macrus, (μάκρος) - long

Brachys, (βραχὺς) - short.

In the Greek writers harmony is either harmonia or symphonia, ἁρμονία and συμφωνία; but the Greek word does not correspond to that, which we now call a *Symphony*. Phone, φωνὴ, properly, *a voice*, was used by the Greeks to express a musical sound; it seems to have corresponded to our *key*.

Chronos, χρόνος, time.

Chroma, χρῶμα colour, i. e. chromatics. See the reason given p. 312.

Chromatica, χρωματικὰ, chromatics.

Diatonon, διάτονον,
or
To diatonicon, το διατονικὸν, } diatonics.

Harmonia, ἁρμονία
Symphonia, συμφωνία } harmony, by some writers called also *Suzugia*, συζυγία.

All music was divided into these three, τὸ διάτονον, τὸ χρῶμα, and ἡ ἁρμονία, and it is said, that before the time of Marsyas all musical productions were χρωματικὰ.

Diaphonia, διαφωνία, that, which is contrary to Symphonia or *Harmony*, discord in voices or sounds.

Paraphonia, παραφωνία, is, when a voice or note out of tune destroys the harmony.

Melodia, μελῳδία, whence melody, originally meant the voice accompanied by an instrument, especially the lyre.

Monodia, μονῳδία, the sound of an instrument, particularly the lyre, unaccompanied by the voice.

Synodia, συνῳδία, is the opposite to monodia, viz. vocal and instrumental music combined.

Musapoleter, μουσαπολετὴρ the destroyer of a song or melody, whether from *paraphonia* or some other cause.

Parode, παρῳδὴ, a song modulated in imitation of another.—This word is extended to various significations.

Parhypate, παρυπάτη, a musical string or chorda, about which consult Aristotle.—Probl. II. 19. Quest. 3.

Rhythmus, ῥυθμὸς, rhythm.

Eurhythmus, εὔρυθμος, elegant rhythm.

Arrhythmus, ἄῤῥυθμος, inelegant rhythm, of which there are these three degrees,

Pararhythmus, παράρυθμος, which is not very far removed from elegance.

Heterorhythmus, ἑτερόρυθμος, which is still farther removed from it, and

Ekrhythmus, ἔκρυθμος, which is totally removed from it.

Arithmus, ἀριθμος, number.

Prosodia, προσῳδία, accent. As all prosody depended on correctness in accent, the word became the title of the science of metres and quantities. In musical works, it is connected with the arsis, ἄρσις, and thesis, θέσις, which have been already explained.

Melos, μέλος, melody,—a song set to music.

Metrum, μέτρον, measure—metricus, μέτρικος, belonging to measure.

Anabathmos, ἀνάβαθμος, a scale.

Pausis, πᾶυσις, a pause, a rest.

Hypsos, ὑψὸς, the highest part of the gamut.

Bathos, βάθος, the lowest part of the gamut.

Ĕpănălēpsis, ἐπανάληψις, the repetition of a passage.

Krūsis, κρούσις, the striking of a stringed instrument with the plectrum.

Plēctrum, πλῆκτρον, a thong or quill, with which stringed instruments were struck—hence, quills are applied to music by Dryden and other poets: they were also made of other substances, such as ivory, &c. See Ovid, passim.

Antĭphōnon, ἀντίφωνον, refers to different voices, *i. e.* some grave, others acute, singing together, so as to constitute harmony. Synesius premising a similar definition calls it a delightful concert resulting from the mixture and equal tempering of contraries. Such were the *concordia discors* in Ovid and the *Symphōnia discors* in Horace. Our counterpoint answers to it.

The differences of the ancient Symphōniæ were these.

The *Dĭătessărōn*, διὰ τεσσαρῶν.

The *Dĭăpentĕ*, διὰ πέντε.

The *Dĭăpāsōn*, διὰ πᾶσων.

The *Dĭăpăsōn* and *Diatessarōn*.

The *Dĭăpāsōn* and *Dĭăpentĕ*, and

The *Disdĭăpāsōn*, δὶς διὰ πᾶσων, i. e. after the manner of intervals, as the sesquitertia, the sesquialtera, the dupla, the dupla sesquitertia, the dupla sesquialtera, and the quadrupla. This was the Pythagoréan συμφωνία, beyond which all was accounted discord. Writers of a later date added the disdiapasōn and diapente, as the seventh.

The *Diatessărōn* had four sounds, three spaces, two tones and a half.

The *Diapentĕ* had five sounds, four spaces, three tones and a half.

The *Diapāsōn* had eight sounds, seven spaces, six tones.

The *Disdĭăpāsōn* had fifteen sounds, fourteen spaces, ten tones.

Of these, there were the following συμφωνίαι;

That of the *Dĭătessărōn* consisting of two tones and a semitone proceeded from the Epitrĭtus, ἐπίτριτος, that of the Diapente of three tones and a

semitone proceeded from the hĕmĭŏlĭŏs, ἡμιόλιος, or sesquialtera, that of the diapāson of six tones proceeded from the dupla, (which Plato calls diplăsĭa, διπλασία, but Pliny gave to it seven tones, which diapāson, he says, is called *harmonia*), that of the diapāson and diapentĕ of nine tones and a semitone proceeded from the triple number, and that of the disdiapāson of twelve tones proceeded from the quadruple number, on all which consult Macrobius, c. 2. on the Somnium Scipionis.

There are many other musical terms worthy of the critic's attention, which the limits of the present work will not permit me to insert.

But a more discussed account of songs, dances, and musical instruments may be deemed necessary: nevertheless, an elaborate disquisition on these is not my present object, being that of another contemplated work. For, it must be admitted, that our treatises on ancient music are lamentably incorrect, unsatisfactory in important particulars, and devoid of that deep and patient research, which is necessary to develop the full truth. In the Musical Dictionaries the most extraordinary blunders in names and descriptions crowd almost every page; *Frenchified* Greek, and often Greek so distorted, as to be no Greek at all, are the uncertain guides, which are offered to the English investigator of this department of the science: they are *ad literam* blind guides leading the blind, and both have sadly bemired themselves in the ditch into which they have fallen. Julius Pollux and occasionally Athenæus are quoted; but, how are they disfigured?—and how seldom are the services of Hesychius, Suidas, Phavorinus and Photius required! Stephanus, Constantine and Facciolati seem to be absolutely unknown: how then can these Dictionaries be free from defects?

It cannot, however, be expected, that I should fully correct these blunders or supply these defects; it is enough, that I here add something to our present knowledge. Plato (l. 3. de Legibus) remarks, that there were different airs and kinds of music, and that each was used at its peculiar festival, as we have before asserted. He adds, "*this was an ancient Law*,

"*whereby they, who confounded the several kinds of music, being first con-*
"*victed before the Masters of Music, were liable to be punished.*" This custom was but of short duration. Hence arose the *νόμοι*, of which others have largely treated, to whom I refer my readers for those, which I deem it unnecessary to describe. The *πυθικὸς νόμος*, which originated in the Pythian Games, was a song, to which a dance was accommodated, which consisted of five parts, or six, according to others: in it the music imitated Apollo's insulting sarcasms over the vanquished Python, and the serpent's hissings at the close of his life:—it also described the challenge, the preparation for battle, the fight (during which trumpets sounded) the thankful libations and Apollo's Epinician dance. We also read of the *polycephalos nomos*, *πολυκέφαλος νόμος*, which was a melody on the tibia invented by Minerva, in imitation of the many hisses sent forth by the Gorgon's heads. Plutarch mentions the *Dorios tropos* or *nomos*, *Δώριος τρόπος* or *νόμος*, between which and the Phrygian nomos there was a close relation; it seems also to have been allied to the Dorian melos or *tonos*, *τόνος*. It was perhaps identical with the Dorian Harmony, which according to Lucian belongs to the *σεμνὸν*. The nomos of Terpander,—the orthios nomos *ὄρθιος νόμος* sung by Arion, when he was received on the Dolphin's back (Her. l. 1. Gell. l. 16. c. 19.) which Plutarch calls the Pythian,—the musical numbers denominated *karneioi nomoi καρνεῖοι νόμοι*, which musicians contending for victory at the *Καρνεῖα* sang, and many others show the various divisions, under which ancient music was arranged. For these consult the 14th book of Athenæus. The Scholiast on the Equites of Aristophanes, notices the *auleticōi* and *threneticoi nomoi αὐλητικοὶ* and *θρηνητικοὶ νόμοι*, stated to have been composed by Olympus, the musical disciple of Marsyas:—the lines, which are the subject of the Scholion, are

Συναυλίαν κλαύσωμεν, Οὐλύμπου νόμον,
μὺ μῦ, μὺ μῦ, μὺ μῦ, μὺ μῦ, μὺ μῦ, μὺ μῦ.

Here, the grave accent falling in such close connexion with the circum-

flex plainly shews the mournful nature of the music, and proves, that a sustained note is expressed by the latter accent; e. g.

Aristophanes also records *the sweet nome*, *νόμος ἡδὺς*, and Aristotle speaks of *νόμων ποίησις*, whilst Hesychius avers, that a poët, who sang the hymns which he had composed, was styled *a writer of nomes*, *νομογράφος*.* The nomes determined certain metrical laws and modulations in a song, by which flections, cadences, &c. were regulated, and Aristotle says, that these were called *νόμοι*, because laws were originally sung. Suidas cites them by the names of musical *tropes*, which is analogous to the preceding definition: *νόμοι καλοῦνται οἱ μουσικοὶ τρόποι, καθ' οὓς τινας ᾄδομεν*. Accordingly, *νόμος* appears to have had correlative terms: for we read of the Lydian Harmony, which must have been the Lydian nome,—to which Lucian affirms, that the Bacchic also belongs. To this class we may perhaps refer the Harmodion melos, called likewise *ἁρμοδίου μέλος*, which was a convivial Scolion made by Callistratus on Harmodius. Averruncal songs, or those deprecatory of any calamity, were denominated

Apopompæa, *ἀποπομπαῖα*
Alexicaca, *ἀλεξίκακα* } *mele*, *μέλη*
Apotropæa, *ἀποτροπαῖα*

* Among the other *νόμοι* we may instance the *κράδης νόμος*, *kradeæ nomos*, played on the flute,—the *αἰόλις*, *æolis*, which was a citharædic nomos,—the beginning of a citharædic nomos being called *amphianax*, *ἀμφιάναξ*, &c. &c.

and the like: the latter was also the name of valedictory. That, which the chorus sang standing, named *stasimon melos*, *στάσιμον μέλος* (cf. Schol. in Arist. Ran.) the warlike song played on flutes, to the tune of which the army marched to battle, called *Castoreion Melos*, *καστορεῖον μέλος*; one of the nuptial songs named *harmateion melos*, *ἁρμάτειον μέλος*, from the chariot used on the occasion, the axle-tree of which was burned at the end of the journey, to denote, that the bride would never return to her father's house; and the *niglaros* or *trierıcon melos*, *νίγλαρος* or *τριηρικὸν μέλος*, or that of the *trieraules*, *τριηραυλης* or naval tibicen, before described, with many more, would serve to fill a musical Encyclopædia. With this great variety, had antiquity left to us fuller notices, we might perhaps have been able to compare the many sorts of sacred odes, which prevailed among the Hebrews: for that THEY were rich in musical classification, the emphatic titles of the several psalms undeniably certify us.* But we must not enter into the

* Such as הגיון supposed by Hahn to be a solo, answering to our aria; also, a solo of instruments; also, an aria with instrumental accompaniments. LXX. *ᾠδὴ διαψάλματος*, עלי הגיון בכנור an aria, accompanied by the harp. LXX. *μετ' ᾠδῆς 'εν κιθάρᾳ*, מזמור a song, with musical instruments; גנינה a cantabile, applicable both to the instrumental and vocal departments; and

על־אילת השחר
נתית
על־יונת אלם רחקים
על־עלמות
על־מות לבן
שושן
ששנים
שושן עדות
&c. &c.

} probably, different melodies, or the commencement of well-known sacred songs.

Bertholdt, however, thus explains some of their titles:—

תהלה a hymn of praise.
משביל an instructive song.
שגיון an elegy.
תפלה a poetical prayer—a precatory ode.
מזמור a psalm with musical accompaniments.
שיר one, sometimes without them, sometimes with them, and in the latter sense, the same as מזמור.

wide field of criticism, which this controverted subject opens to us, lest we be guilty of perpetrating on the reader the infliction of a separate volume.

Among the Greeks, as among some of the Orientals, we notice distinct songs appropriated to distinct employments, among which let me cite the following:—

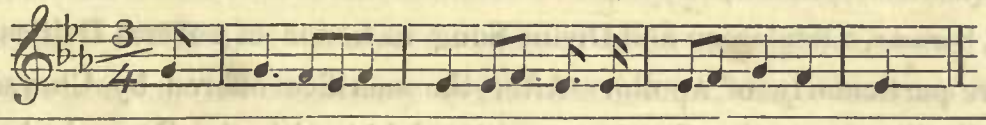
Lituerses, λιτυέρσης, a song among the Phrygians used by diggers and agriculturists, called Likerses, λικέρσης, by Julius Pollux.

Mylōthros ōdē, μυλωθρὸς ᾠδὴ, or *Epimylios ōdē*, ἐπιμύλιος ᾠδὴ, } the song of slaves working at a corn-mill.*

Elinos, ἔλινος, or *Iūlos*, ἴουλος, } the Weavers' Song; Iulus is also the name of a hymn in honor of Ceres.

Būkoliasmos,† βουκολιασμὸς, a Pastoral Song, generally accompanied by a dance: Gregory Nazianzen and others call it also nomion melos, *νόμιον μέλος*.

Himæon asma, ἱμᾶιον ἆσμα, the Water-drawers' Song, with which we may compare the Well Song of the Hebrews, the καλλιχορὸς of Eleusis, and that of the Saca or Water-carrier at Mecca, viz.



According to him, שיר־מזמור or vice versâ מזמור־שיר were different sorts of recitatives. The one was accompanied by instrumental music, in which the song preceded the instruments, in the other the instruments preceded the song. מכתם was a monumentary psalm, engraven on stone, metal, or some durable material, exhibited in the Tabernacle and Solomon's Temple. The Chaldee Paraphrast renders it גליפא תריצא *sculptura recta*—the LXX and Theodotion στηλογραφία, and the Vulgate, inscriptio tituli (Scil: sive ænei sive lapidei.) Others have interpreted *mictam*—carmen aureum, such as the χρύσεα ἔπη of Pythagoras, which were probably written in golden letters, like the Modhabat or Moallakah of the Arabs, inscribed in golden letters on Ægyptian byssus. Perhaps, it is the same as מכתב in Is: xxxviij. 9. Those inscribed למנצח were directed to the Chorægus or Musical Superintendent, in Bertholdt's opinion. Thirty-four psalms, which have no titles, were called by the Rabbins? מזמוריא יתומיא *fatherless psalms*.

* Called also mylothricon asma, μυλωθρικὸν ἆσμα.

† βουκολιασμὸς——μελοποιΐας τινὸς εἶδος καὶ ὀρχήσεως· ἀμφότερα διαγροικικὰ καὶ Θεοκρίτῳ γίγραπται.—Hesychius.

At the festival in honor of Diana, called κάρυα or καρυάτις, virgins were accustomed to join in a particular dance; but, when, at the time of the invasion of Xerxes, this solemnity could not be openly performed in the usual place, Shepherds and neat-herds assembled there and sang pastorals, which were called βουκολιασμοὶ from βούκολος, to which some have assigned the origin of Bucolics.

This is a curious specimen of Eastern music; and as the materials are identical with the sixth Gregorian chant for the psalms, which in the diatonic scale extends not beyond these tones, it is not improbable, that many curious discoveries respecting Arabian music remain to be elicited by future travellers. We are indebted to Burckhardt for the present specimen.

Epilenion (asma) ἐπιλήνιον, the Vintage Song in honor of Bacchus.

Thericon (ditto) θέρικον, the Reapers' Song.

Linos, λίνος, a rustic air or song, to which an almost incredible variety might be added. But these specimens are sufficiently ample for my purpose.

Besides songs of this description there were countless others, such as,

Eroticon asma, ἐρωτικὸν ἄσμα, the Lovers' Song.

Nynnion, νύννιον, the Cradle Song.

Hymenæus,* ὑμέναιος,
Hymen, ὕμην,
Epithalamium, ἐπιθαλάμιον,
} the Nuptial Song. See ἁρματεῖον ἄσμα, before described.

Pæan,† παιὰν, a laudatory and Divine Song in honor of several Deities, but more particularly of Apollo. After the sacrifice offered by Chryses to Apollo Ekaergos, the Greeks propitiated him with the Pæan during the whole day, as Homer (Il. 1. 373) writes,

οἱ δὲ παννημερίοι μολπῇ Θεὸν ἱλάσκοντο,
καλὸν ἀείδοντες παιήονα κοῦροι Ἀχαιῶν,
μέλποντες ϝἙκάεργον.

* τὸ τοῖς γαμοῦσιν ἐπαυλούμενον—Hesych: There were also ἐπιθαλάμια ἐγερτικὰ, or nuptial songs to aw akethe bride and bridegroom; those sung to set them to sleep were called ἐπιθαλάμια κοιμητικὰ. The poets and singers present were called ἀσύμβολοι, because they did not contribute to the cost of the Entertainment; hence, the saying of Antiphanes in Athenæus (1. 7.)

ἄκαπνα γὰρ αἰεὶ ἀοιδοὶ θύομεν.

We singers always feast without smoke.

† Hesychius, after stating the παιήων or παιὰν to have been a hymn sung to Apollo in commemoration of the cessation of the plague, adds, ποτὲ δὲ Θεὸν τινα, ὃν συνίστησιν ἰατρὸν Θεόν. The lyre was the instrument chiefly appropriated to the Pæan.

Pæanes were likewise sung and sacrifices offered to Neptune, in his character of ἐνοσίχθων or ἐννοσίγαιος or γαιάοχος after the commotion of earthquakes. Xenophon commemorates this, as a practice of the Lacedæmonians. The Pæan which was sung in honor of Mars before the commencement of a battle, was the παιὰν ἐμβατήριος, and that to Apollo, after a victory, the παιὰν ἐπινίκιος as Hesychius has recorded: one also was sung to Apollo at the end of a plague or of a general calamity. The musical style of the Pæan may be judged from its adjunction with the διθύραμβοι:—at length it became used for a laudatory hymn to any God, and even for one placatory to the Dii Inferi. In the plural παιᾶνες became identified with εὐφημίαι and κώμοι from this extended acceptation. The Io Pæan may well be compared to the *Stava*, in which the Hindû Gods are said to delight.

Hymnus, ὕμνος, was a laudatory hymn in honor of the Gods, anciently sung on the Cithara. Hesiod says, that it was taught by the Muses.

Here, let me notice two of the blunders of Busby's Musical Dictionary.

Datis, Δάτις, is absurdly rendered a song of mirth among the Greeks. Every one consulting this Dictionary would thence infer, that a Grecian song of mirth might legitimately be called Datis. He has probably argued from the Δάτιδος μέλος in the Satirical Aristophanes, whence in Cælius and Erasmus, *Datidis Cantilena* became a proverb, from Datis, a Persian Satrap at one of the Grecian Courts, whose immense amplitude of bombastic expression caused him to be a general subject of derision. The phrase in Aristophanes was therefore a burlesque, twisted into a proverb by later writers, but it never denoted *any particular style of music*, although there might have been many ridiculous songs on the subject in his day.

He also makes "*Calycé*" a woman's song. Here he blunders most curiously respecting κάλωκες and the σύριγγες which were coupled with them: but the first were artificial rosebuds and the latter tubes, in which they were placed in women's hair. Because Syrinx also happened to have been the

name of Pan's pipe, he inferred, that *κάλυκες* must have had a reference to music. Had he been a Persian scholar, and quoted the musical distichs of Hafiz on a fair one's ringlets, he might have been forgiven. But he was not so gallant.

Iambeion, *ἰαμβεῖον*, (Arist: Lucian:) a satirical song or poem in Iambics—Apollo's sarcasms were represented by Iambi and Dactyli.

Epinicion, *ἐπινίκιον*, *Alalagmos*, *ἀλαλαγμὸς*, (Hes:) a Triumphal Song: these songs are also called epipompeutica, *ἐπιπομπευτικὰ*.

Ainos, *αἶνος*, (Hes:) a laudatory song.

Adōniasmos, *ἀδωνιασμὸς*, the Mourning Song for Adonis.

Prosōdion, *προσῳδιον*, a Hymn or Sacred Song in honor of the Gods.

Prosōdiæ, *προσῳδίαι*, according to Pollux, Critias stated these to have been songs accompanied by the harp.

Partheneia, *παρθενεῖα*, a sort of Dorian Melody sung by Virgins.

Dithyrambi, *διθυράμβοι*, songs in a wild metre sung in honor of Bacchus.

Phallĭcon asma, *φάλλικον ἆσμα*, cantus tripudio quôdam obscæno comitatus, quem Bacchantes canere sunt solitæ. It was nearly the same, as the Fescennine among the Romans. The Fescennine verses and songs appear to have been sometimes used at marriage-ceremonies and often to have been alternate or amæbæan—e. g.

> Fescennina per hunc invecta licentia morem
> *Versibus alternis* opprobria rustica fudit.
>
> Hor. Ep. l. 2. l. 145.

Ialĕmos, *ἰάλεμος*, *Olophyrmos*, *ὀλόφυρμος*, or *Olophyrsis*, *ὀλόφυρσις*, *Elegeion*, *ἐλεγεῖον*, *Ælinos*, *αἴλινος*, *Elegos*, *ἔλεγος*, *Thrēnos*, *θρῆνος*, a Mournful Song, sung at funerals. The *ἴαλεμος* is sometimes written *τάλεμος*, and occasionally denotes a song in honor of Apollo.

Epicedium, ἐπικήδιον a dirge, generally sung before the inhumation of the body.

Nœnia, a dirge among the Romans, not to be confounded with the Nunnia, as many have confounded it, according to Hipponax derived from νηνίατον.

Marsa Nœnia, a pharmaceutric or magical song.

Gingranta, γίγγραντα, the same as Adoniasmos.

Gingrasmos, γιγγρασμὸς, the music belonging to the Gingranta.

Hyporchemata, ὑπορχήματα, songs sung to dances, Carmina Saliaria, ascribed to Numa by some.

Scolia, σκόλια, with the accent on the first syllable, in contradistinction from σκολιὰ the adjective, although in Athenæus, the word has the grave accent. They were convivial songs, in which the praises of heroes were sung, as in those of the more modern Bard and Troubadour. From them Erasmus uses as proverbial terms Admeti nœnia, Carica musa and ad myrtum canere. They corresponded more to our Sonnets, than to any thing else, excepting that the number of verses was not limited. Three descriptions of songs were sung at entertainments—the first by the whole company joining in chorus, the second by each in his turn, and the third by the most expert in music, whence it was called σκόλιον, as out of course. Those, who could not play on the harp or lute, which was presented, received a branch of myrtle or laurel, which they held, when they sung, whence the preceding proverb. Plutarch says, that they were only sung by those who were expert musicians, and that from hence the name arose. Anacreon, Alcæus and Praxilla were writers of Scolia; some were σκωπτικὰ ludicrous and satirical, ἐρωτικὰ amatory, and σπουδαῖα serious: they were often (as we have remarked) laudatory; and a very frequent subject was found in Harmodius and Aristogiton, and Admetus, a Thessalian king. The brilliant piece, to which I have before alluded, beginning

Ἀρετὰ πολύμοχθε,
γένει βροτείῳ
θήραμα κάλλιστον βίου, &c.

was a Scolion.

Palinōdia, παλινωδία, a song of a description differing from a preceding song or songs—*a palinode*.—(Plato—Pindar.)

Melismation, μελισμάτιον, a short song, from μέλισμα.

Museios kelados, μουσεῖος κελαδὸς, a musical song, or one set to music. (Gr. Anth.)

Goesiodos, γοησίοδος, a singer of Goëtic or magical ἀοιδαὶ.

Diaulia, διαυλία, musical pieces, in which two people sang—ducts. (Hes.)

Diapsalma, διάψαλμα, a sort of melody or rhythm, (this the LXX. identify with סלה). (Hes.)

Musokeratides, μουσοκερατίδες, those, who sang musical songs, but chiefly of a melancholy nature.

Chelidonisma, χελιδόνισμα, the Swallow song, sung at the Chelidonian festival at Rhodes, so named from commencing with an invocation to χελιδὼν, the swallow.

Korōnismos, κορωνισμὸς, the Raven song, from κορώνη. These two were probably imitative.

Eiresiōnē, εἰρεσιώνη, a song stated to have been sung by Homer, as he wandered from place to place: the *Eiresiōnē* itself was an olive-branch bound with wool, which was often used as a charm. The song perhaps related to it.

Were I to enumerate more, I should be deemed guilty of Lexicography. As the cultivation of music among the Greeks (for I have scarcely noticed the Latins) is evident from these specimens, it cannot be surprising, that they should have had musical contentions, as in the East. The Bucolics continually alluded to them and to the prizes bestowed, or to the stakes which were offered, as subjects of competition. According to Suetonius, both Nero and Domitian instituted musical certamina, and there was one at the Athenian festival, called Θαργήλια, in which the conqueror dedicated a Tripos to Apollo in the πυθεῖον. There was also originally another at the Pythian Games; and it is to be remarked, that the Games received

epithets from the nature of the prizes, such as ἀγῶνες ἀργυρίται when the prize was money; ἀγῶνες στεφανίται, φυλλίναι, and the like, when it was a garland. The first recorded to have obtained the musical victory at them was Chrysothemis, the next Philamon, and after him his son Thamyris.

Distinguished musicians appear to have had their instruments placed on their tombs or graves; thus,

Virgil records (Æn. vi., 232.) concerning Misenus,
At pius Æneas ingenti mole sepulchrum
Imponit, suaque arma viro, remumque, *tubamque.*

This may have given rise to the notion of Moschus, before cited, that Bion was playing the λήθαιον μέλος in the shades. The professions of the dead in general were described by engravings on their tombs: that of Archimedes had a sphere and a cylinder, that of Isocrates a Syren to denote the sweetness of his Oratory, and that of Diogenes a Dog emblematic of his Cynicism. It would therefore have been surprising, if musicians had formed exceptions to this custom. They frequently *votively* suspended their instruments;

Pendebatque vagi pastoris in arbore votum,
Rustica Silvestri fistula sacra Deo.

TIBULL: l. 2. El. 5.

There was another musical contest at the Panathenæa, in which a dance was performed by the circular chorus.—Phavorinus calls the Judges ἀγωνοθέται.

The ancient dances are likewise deserving of our attention, because they were intimately connected with music. Both were necessary to Sacred festivals and to private Entertainments: hence Pindar calls Apollo the ὀρχηστὴς or *dancer* among the Gods, and in a verse by some ascribed to Eumelus, by others to Aretinus a Corinthian, Jupiter is represented indulging himself in the dance,

μέσσοισιν δ' ὠρχεῖτο πατὴρ ἀνδρῶντε Θεῶντε.

The orchestra, now applied to music, was deduced from ὀρχεῖσθαι *to dance*, and was that part in the Grecian Theatres, where the chorus danced and sang. According to Julius Pollux, fifteen persons were required to the constitution of a tragic chorus (l. 14. c. 15.) and at the feast denominated χύτρα, there was an emulatory Performance in the Theatre among the Tragedians, in which, according to Plutarch, the best actor was chosen *Denison*. Formerly, no one, who was under thirty years of age, was allowed to be an actor. Some musical performances took place between the divisions of the Greek drama, which were allotted to the *Mesaulici* μεσαυλίκοι,* and the Spartans had certain orchestric or dancing chori, who were denominated βυλλίχαι, whence βυλλίχης is interpreted χορευτὴς. The acting Manager, if we may so name him, was entitled διδάσκαλος; he superintended every thing relating to the Drama, and circular chori (κυκλίοι χόροι); but the χορηγοὶ bore the expenses of the singers, dancers, players, and musicians, when they were required at the celebration of the public festivals and religious rites. The movements of the chori on the stage were imitated in military tactics, as in the ἐξελιγμὸς Περσικὸς or Κρητικὸς, which on this account was also styled χορεῖος. The beginning of a drama was denominated *protasis*, πρότασις.

In the Odéum (ᾠδεῖον) which originally was a place given to the chorus and symphonists, and which at length became a θεατρίδιον, *a little Theatre*, rhapsodists and poets recited their productions, before they exposed them to public criticism. We may therefore account it a musical and theatrical School, in which the combined arts were studied under the auspices of the best masters of the day. The music and dances were probably more complicated, than most writers feel themselves disposed to admit; tumbling seems also to have been as admired as the evolutions, as we may argue from the application of the term κυβιστὴρ to an ὀρχηστὴς, and they were wont to

* Their performances were styled Mesaulia μεσαύλια and Diaulia διαύλια.

whirl themselves round at certain parts of the music, according to Athenæus: *δυὼ δὲ κυβιστῆρες μολπῆς ἐξάρχοντες ἐδίνευον.* The dance likewise became maniacally violent: then the* dancer was called *βαβάκτης.* *Ἀῤῥάβαξ* too was another title of a dancer.

As there were various sorts of music, so were there of dances, some of which were imitative, like the two musical examples cited above. There was one styled *ἀλώπηξ*, *alōpēx*, or the fox-dance; another, *γέρανος*, *geranos*, or the crane-dance, the director of which was denominated Geranulcos, *γερανουλκὸς*; another, the *kernophoron*, *τὸ κερνόφορον*, in which the dancers held in their hands earthen vessels with various fruits, such as were presented to the gods; and *cœlia*, *κοῖλια*, in which they formed a hollow, with others equally mimic. These seem to have been the primordia of the modern pantomime. The *πυῤῥίχη* (likewise called *ὁπλίτης*) or the Pyrrhic dance, performed by men in armour; the apoxiphismos, *ἀποξιφισμὸς*, or sword-dance, frequent in tragedy, during which they struck their shields; the baukismos, *βαυκισμὸς*, or an Ionic dance, and sort of musical ode sung as an accompaniment to the dancers; the emmeleia, *ἐμμέλεια*, or a sort of tragic dance, denominated from the melody to which it was danced; the sikinnys, *σικιννὺς*, or comic dance, in opposition to the former; the various sorts of choric dances called epibemata, *ἐπιβήματα*, &c. &c. are suffi-

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* *βαβάκτης—ὀρχηστὴς ὑμνῳδὸς—μανιώδης, κραύγασος, ὄζεν καὶ βάκχος.*

Hesychius.

The *labor ineptiarum*, which we occasionally see in ancient poetry, is a collateral proof, that the Sister-Arts were not free from the same attempts. For instance, there was a curious sort of verse, named *τελεστιχὶς*, in which the last syllable joined to the first denoted some utensil or something to be eaten or drunken—thus in Homer

ἀργυρόπεζα Θέτις, θυγάτηρ ἁλίοιο γέροντος,

in which the initial and final syllables constitute *ἄρτος bread.* Athenæus records odes, &c. to have been written on this plan. The Sotadic verses, which might be read in the same manner either backwards or forwards, were assuredly more difficult and silly.

cient evidence, that the orchestric department was as varied as the musical.*

Although it is not my intention to enumerate here all the instruments formerly in use, it will be requisite to notice some on account of their connexion with the preceding songs and dances. Bion, in his third Idyl, ascribes the invention of the curva tibia to Pan, that of the tibia to Minerva, that of the testudo to Mercury, and that of the cithara to Apollo.

ὡς εὗρε πλαγίαυλον ὁ Πᾶν, ὡς αὐλὸν Ἀθάνα,
ὡς χέλυν Ἑρμάων, κιθάραν δ' ὡς ἀδὺς Ἀπόλλων.

There were various tibiæ: Horace mentions one orichalco vincta, in his day *tubæque persimilis:* Propertius the tibia eburnea, which perhaps only differed in the material,† from which it was made; and Tibullus the crooked Phrygian tibia, which seems the same as πλαγίαυλος. There was also a small sort of Ægyptian tibia called giglarus, γίγλαρος (Poll. 4.) noticed by Athenæus; the gingras, γίγγρας, or gingros, γίγγρος occurs, as a lugubrious sort played at the festival of Adonis; also ginglops, γίγγλοψ, which rather appears to have

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* Let those who wish further information on ancient music, dances, and dramatic arrangements, consult Athenæus, Suidas, Hesychius, and others. Among other particulars the Greeks had their emasculated singers, as we may see in Hesychius *in voce,* ἀοιδὸς, and the sound of a harp or any musical instrument combined with that of the ἄυλος or tibia was called synaulia, συναυλία, according to Synesius. This he calls a mixed symphonia—what else is *score?* Endosimon, ἐνδόσιμον, also was the κιθάρισμα or prelude on the harp, before the voice commenced. The Gods, as well as Men, were supposed to delight themselves in music: hence celestial musicians in every Pagan Theology: Hesiod represents Apollo playing on his golden harp before them.

ἐν δ' ἀθανάτων ἱερὸς χορὸς· ἐν δ' ἄρα μέσσῳ
ἱμερόεν κιθάριζέ τι Λητοὺς καὶ Διὸς υἱὸς
χρυσείῃ φόρμιγγι. Scut. Herc. 201.

† For the same reason, perhaps, Tibullus and Propertius introduce Apollo with the lyra testudinea. The plectrum, however, by general consent, appears to have been made of ivory:—

Plectro modulatus eburno.

Tib. l. 3. El. 4. 39.

Cf. Propert. l. 3. El. 3. 25.

been a reed. Gingri, γίγγρι, and gingriæ, γιγγρίαι also occur in Hesychius, the latter, as small tibiæ, on which they first learned to play.

But, if we examine ancient Lexica, we* shall find great confusion about ancient music. Thus, Hesychius renders αὐλὸς, both κιθάρα and σύριγξ, and βάρβιτος—εἶδος κιθάρας, ἢ ὀργάνου μουσίκου, ἢ λύρα. The like we may observe in countless other instances, which shew the writers' uncertainty in their definitions. According to an interpreter of Horace, the Barbitos was the ivory lyre with seven strings, and Ovid says, that the lyre was often adorned with gems. It was, however, the Persian بربط. The Syrinx has been universally attributed to Pan, and Theocritus mentions it as the fit instrument for Bucolics. It is described by the same writer, as having nine notes, with its pipes or reeds joined with white wax, equal above and equal below; the words are,

σύριγγ' ἂν ἐποίησα καλὰν ἐγὼ ἐννεάφωνον,
λευκὸν καρὸν ἔχοισαν, ἴσον κάτω, ἴσον ἄνωθεν.

Id. 8. 18 and 21.†

Now, if the Syrinx were the primitive instrument, it is reasonable to suppose them right, who attribute the invention of musical instruments to ideas resulting from the whistling of the wind among reeds in its rising and dying away:—thus, at Bion's death, Moschus feigns Ecbo feeding on his songs among the reeds,

ἀχὼ δ' ἐν δονάκεσσι τέας ἐπιβόσκετ' ἀοίδας.

Ep. Bionis.

There were many descriptions of trumpets, many of which served parti-

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* Catullus de Aty calls the tympanum of Cybele, *tuba*.

† Tibullus, l. 2. El. 5. 31. says,

Fistula, cui semper decrescit arundinis ordo,
Nam calamus cerâ jungitur usque minor.

cular purposes. Fish-Shells, whence the fabulous Shell-Trumpet of Triton, were the most ancient; on these Theognis wrote his famous riddle,

ἤδη γὰρ με κέκληκε θαλάττιος οἴκαδε νεκρὸς,
τεθνηκὼς ζωῷ φθεγγόμενος στόματι.

For this shell-trumpet was *the dead inhabitant of the deep, which speaking with a living mouth called him home.* The first sort was ascribed to Minerva, and called the σάλπιγξ, the second was the Ægyptian χνουὴ, attributed to Osiris, the third was the κάρνυξ, invented in Celtic Gaul, very shrill, into which a pipe of lead was placed, through which they blew when they sounded it, the fourth was the Paphlagonian, called βόϊνος, because the figure of an ox was carved upon it: it had a deep bass sound, the fifth was the Median, sounded by means of a reed-pipe, and the sixth was the Tyrrhenian, which in sound was not unlike to the Phrygian flute,* and was the most proper for battle, on account of its shrill sound. Sophocles compares it to Minerva's voice. There were however many other sorts, such as the ἴβυξ and the Libyan trumpet, &c. There was also as great a number of horns, &c.† Of these instruments we find the Syrinx, σύριγξ, the trumpets, the pectis, πῆκτις (also called μάγαδις), the Auli, αὐλοὶ, the Citharæ and lyres, κιθάραι and λύραι used as alarms and calls to battle. The lyre was fitted to cheerful occasions; accordingly, Admetus on the death of Alcestis ordered it to be banished from his city. The αὐλοὶ or tibiæ, the Carian, Lydian, and Mysian flutes, were also generally used on funeral occasions,

* From Sophocles it is evident that the Berecynthian and Phrygian αὐλοὶ were the same.

† Some say, that brazen kettles were used in the delivery of oracles. Suidas says, that they were so placed about the Temple, that, when one was struck, the sound was communicated to the rest. Another account mentions two pillars, on one of which was a kettle (χαλκεῖον), and on the other a boy holding a whip with lashes of brass, which being driven by the wind against the kettle occasioned a continuity of sound. The trumpet, which the Greeks call ἴβυξ, and to which as usual they give a fanciful etymology, was evidently that, which the modern Persians denominate *buk* بق which was beyond all doubt the same which has been enumerated as the Median.

whence Carica Musa, καρικὴ μοῦσα, denoted a funeral song. Most of these were of Asiatic origin, and are capable of a more remote explanation than we find to have been given to them by the Greek writers: here in particular,

quicquid Græcia mendax
Audet in historiâ,

may be most truly quoted: for, that they borrowed from the East and claimed the spoil as their own, is a fact too well known to be disputed.

There is however no slight affinity between the earliest music, the earliest dances, and the earliest instruments of all nations; nor was that affinity much destroyed, until barbarism had given way perfectly to civilization. In this inquiry I will not more fully proceed, but leave my readers to compare the preceding pages with the subjoined list of Russian instruments.

The *Gussli* or reclining harp is a Russian instrument, not unlike to the harpsichord in its form and management. The Servians have one of a similar construction called Gussla, which has but one string and that of horse-hair.

The *Goudok* is a kind of violoncello with three strings, which the player holds between his knees: in playing with the fingers he touches only one string, in playing with the bow all three. It is much used by the Cossacs of the Ukraine.

The *Balaika* or *Balalaika* is a rude imitation of the Spanish guitar: sometimes its form is triangular, sometimes oval, sometimes round: it is about twelve inches long and eight broad, it has a long neck with two strings attached to small pegs: one only is played by the left hand: the other serves as a bass note.

The *Wolynka* is the bagpipe.

The *Cohorn* is a wind-instrument, generally made of the bark of trees, strongly girt round with brass-wire: it has a mouth-piece and the number of its finger notes varies from three to seven. On the back or lower part, about an inch above the higher finger note, is an opening for the thumb.

The *Scovorodos* are copper-plates answering to Cymbals.

The *Loshki* are wooden spoons with bells attached to their upper ends: they are either struck together or wheeled round in the air. They closely answer to the Crotalum of the ancients, and when struck together are accompaniments to other instruments.

The *Shalm* is the reedpipe, answering to the flute: when provided with a mouth-piece, it answers to the Clarionet.

The *Bi-Shalm* or double flute consists of two reeds; it answers to our flageolet.

The Russians have also the Pandæan harp, and the Siberian miners rude instruments too numerous and too little known to be described. The Siberian hunting horn is the Greek Salpinx (σάλπιγξ) consisting of two carved wooden tubes joined together and curiously covered with the bark of trees. It has a mouth-piece.

In the Church music of Russia no instruments were used: it is a chorus of eight voices tutored to different parts.*

The most ancient known music was that which was cultivated by the Hebrews, and among them the early mention of Jubal proves it to have had a very remote date. The early state of Arabian music also is manifest from Job, xxi. 12. xxx. 31, where instruments are described as appendages to luxury. That Syria was not unacquainted with the art, we may undubitably perceive from Gen. xxxi. 27, from which passage it is also clear, that there were vocal accompaniments (ואשלחך בשמחה בשירים בתף ובכנר) even then to the instruments in use. Although, according to Diodorus Siculus (l. 1.c. 82. p. 92. Ed. Wess.) the Ægyptians accounted music an effeminate art, yet according to Herodotus (2. c. 79.) and Plato (de legibus 2. p. 68-6.) they honored Osiris as its inventor, and had certain Isiac songs, which were sung in regularly established melodies at their festivals. I have shewn, that they had a σύμβολον τῆς Μουσίκης in their processions.

* Lieut. Chamier's Young Muscovite, vol. 1, pp. 300-306.

At the time of the Exodus, the Hebrews appear to have made considerable advances in music: the song at the Red Sea was strophic, antistrophic, and choral. Various and useless speculations have been made about the Hebrew metres: Lowth confesses them to be unknown, and at this period undiscoverable. Isaac Vossius further remarks, that we can never hope to discover their rules of *quantity*, and compares their verses to those, which the Greeks called πολιτικοί, which as to *Syllables* seemed to be *Trochaic Tetrameter catalectic*, but which, as to *quantity* were in every respect negligent. Nor will the Parallelisms, about which there can be no dispute, aid us respecting the music. One voice might indeed have sung one hemistich, to which another might have replied in the following:—but beyond this we cannot safely hazard any conjecture. Nor can we form any secure hypothesis on the שירים המעלות, although we may be convinced, that their peculiar construction had a reference to the Temple-Music.

When we consider, that the most ancient Laws of Nations were preserved in songs, that the most abstruse Doctrines of Theology were also thus preserved, until the Poet and the Prophet became Synonyms in Language, and when we find this to have been the case, wherever scarcely civilized man was found, who can doubt the early influence and cultivation of music? who dispute its progress among the Hebrews, whose views of things were more enlightened?

Among them, as among the Greeks, we likewise discover Sacred Dances, as in the instance of David. We observe the Israelitish women performing their religious dances and singing, as they beat the תוף: and if we may argue from the obvious meaning of חול, we shall be justified in asserting, that as by other people, so circular dances were practised by them, although free from the astronomical notions, with which Pagan Nations had invested them.

In all Sacred Processions dancers seem to have had their allotted places. Of the musical nature of these among the Hebrews I cannot give a better

idea, than by inserting Bertholdt's ingenious dissection of the 24th Psalm, viz. :—

The two first verses were sung by the whole procession, as it approached the foot of Mount Zion.——

When it had ascended the steep to the Gates of Mount Zion, a chorus of Levites sang the third verse—

To which a second chorus replied in verses fourth and fifth——

When the procession had nearly reached the gates and appeared to have made a pause, a third chorus of Levites sang v. 7.—

To which a Solo or fourth chorus replied, מי זה מלך הכבוד——

The whole company then responded in chorus the rest of v. 8——

When the procession was again in motion, and the Levites, who bore the Ark, had approached the Gates of the Mountain, a general chorus sang v. 9.

Then, once more the Solo or fourth chorus inquired, מי הוא זה מלך הכבוד——

And whilst the Ark was passing through the Gates, the whole Procession concluded the Psalm in chorus.

I here omit a full discussion of Hindù Music, because the pages of the Asiatic Researches have been already devoted to the inquiry. Lieut.-Col. Tod, however, imagines the Hindùs to have derived the notion of the seven notes from the seven planets, whence they obtained an octave with its semitones. It is also possible (he avers) that as they converted the ascending and descending notes into Grahas or planetary bodies, they may have added them to the harmonious numbers, and thus produced the No-Ragini or nine modes of music, so called from the nine Passions excited by the Powers of Harmony. He believes, that they had not only the diatonic, but the chromatic scale ; for, although the latter has been referred to Timotheus in the time of Alexander, it is more probable, that it was brought from the banks of the Indus. More, however, on this point, will be found in my projected Dictionary.

Let me now conclude my labours by recommending to the musical and vocal student a strict attention to the rules, which I have proposed, that by a succession of unwearied endeavours he may attain the highest possible eminence in the practice of the science: since to use the words of Hesiod,

τοίη Μουσάων ἱερὴ δόσις ἀνθρώποισιν·
ἐκ γὰρ Μουσάων καὶ ἑκηβόλου Ἀπόλλωνος
ἄνδρες ἀοιδοὶ ἔασιν ἐπὶ χθόνα καὶ κιθαρισταί.

Theogonia, 93.

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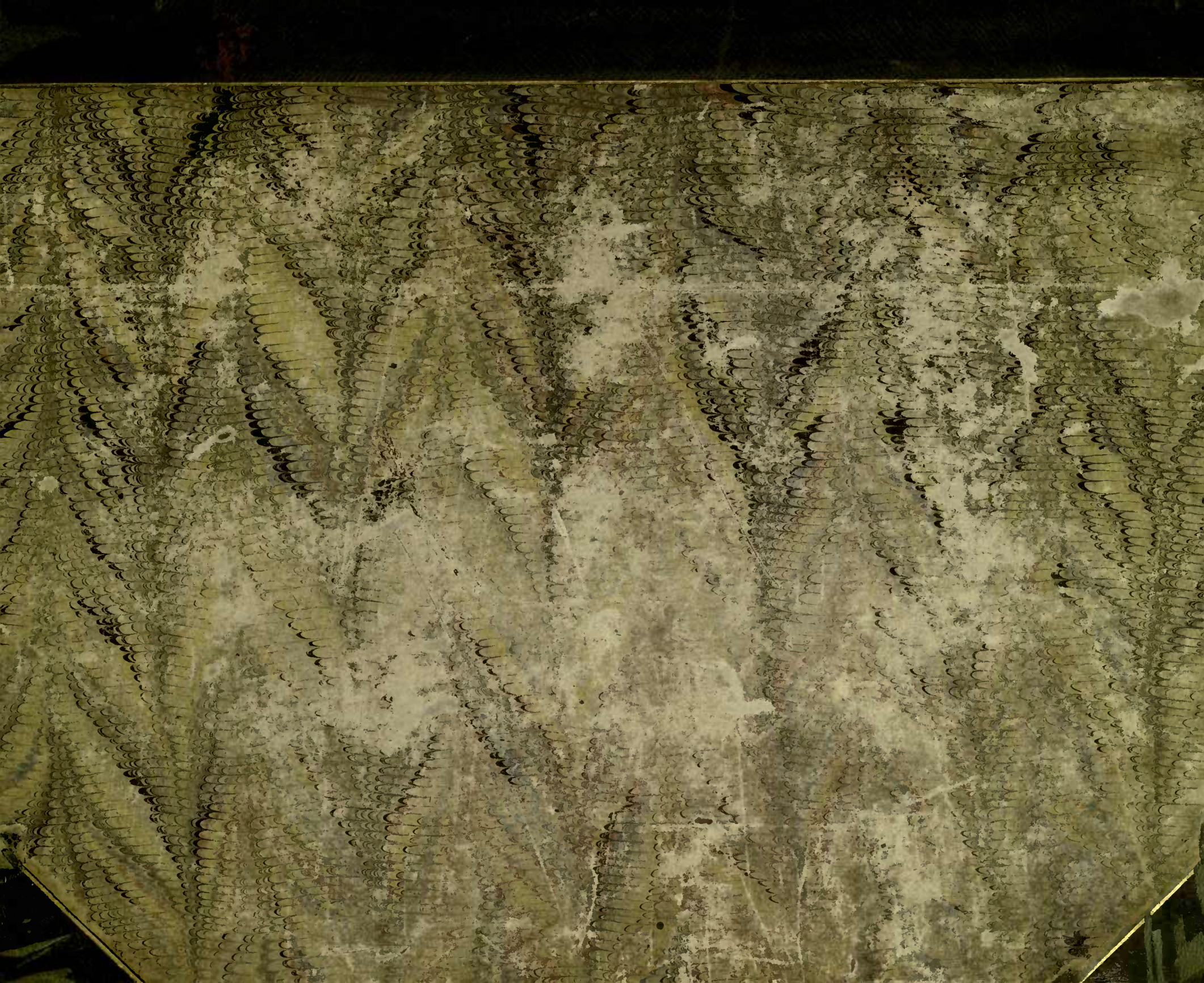
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